

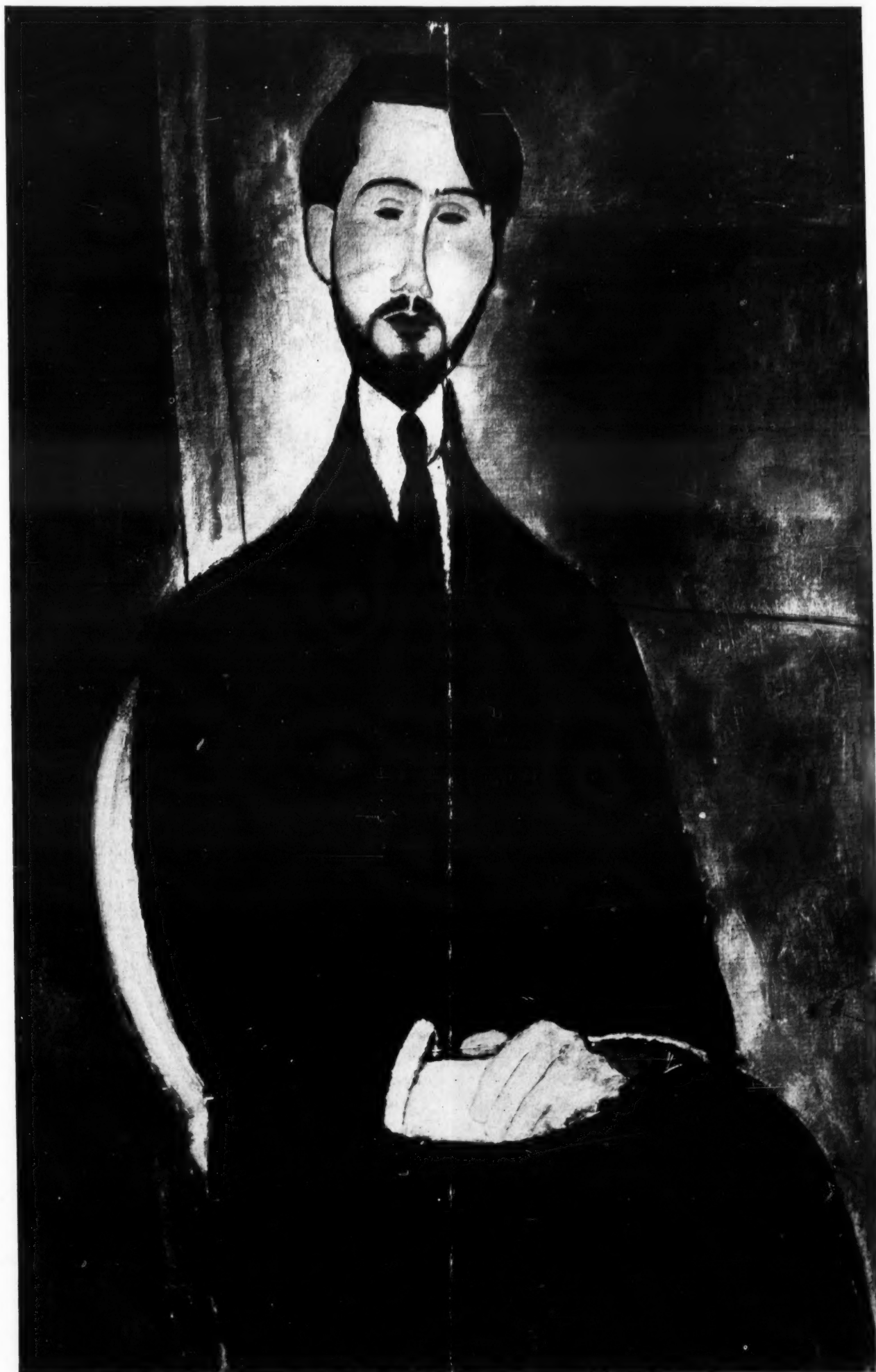
The ART NEWS

ESTABLISHED 1902

VOL. XXXII

NEW YORK, DECEMBER 16, 1933

NO. 11 WEEKLY



"LEOPOLD ZBOROWSKI"

MODIGLIANI

This painting, recently brought to this country, is now on exhibition at the Zborowski Galleries, New York

PRICE 25 CENTS



"BETWEEN TIDES"

By GORDON GRANT

DECEMBER CALENDAR

AT FIFTH AVENUE

Through the 23rd Paintings by F. LUIS MORA, N.A.

AT 15 VANDERBILT AVENUE

Through the 23rd Small oils "Mostly Gloucester" by GORDON GRANT

Through the 23rd Paintings by VICKEN VON POST TOTTEN

Through the 30th PHILADELPHIA SOCIETY of ETCHERS

GRAND CENTRAL ART GALLERIES

"All That is Sane in Art"

15 VANDERBILT AVENUE
Grand Central Terminal

New York City

FIFTH AVENUE at 51st STREET
Former Union Club Building

OPEN DAILY, EXCEPTING SUNDAY, 9:30 A. M. TO 5:30 P. M.

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The Pennsylvania exhibition, which fills three galleries, is composed of over fifty canvases, giving almost equal representation to each of the two great Impressionists. No efforts have been spared by the organizers to obtain the finest examples procurable in this country and in this endeavor they have met with unusual cooperation. First of all, three Renoirs were released by the French government from the large exhibition held at the Orangerie last summer, several days prior to the close of the show. Seven works come directly from the Century of Progress Exhibition in Chicago, while the Metropolitan, the Modern Museum, Worcester and Toledo have all sent of their finest.

Private individuals have also been most generous in their loans, and outstanding works from such distinguished collections as those of Mrs. Martin A. Ryerson, Stephen C. Clark, Ralph M. Coe, A. Conger Goodyear and Mr. and Mrs. J. Watson Webb have added greatly to the importance of the exhibit. Much credit is also due to the several dealers without whose help the display would have been difficult to assemble. These include Wildenstein & Company, Durand-Ruel, the Marie Hariman Gallery, M. Knoedler and Company and the Weyhe Gallery.

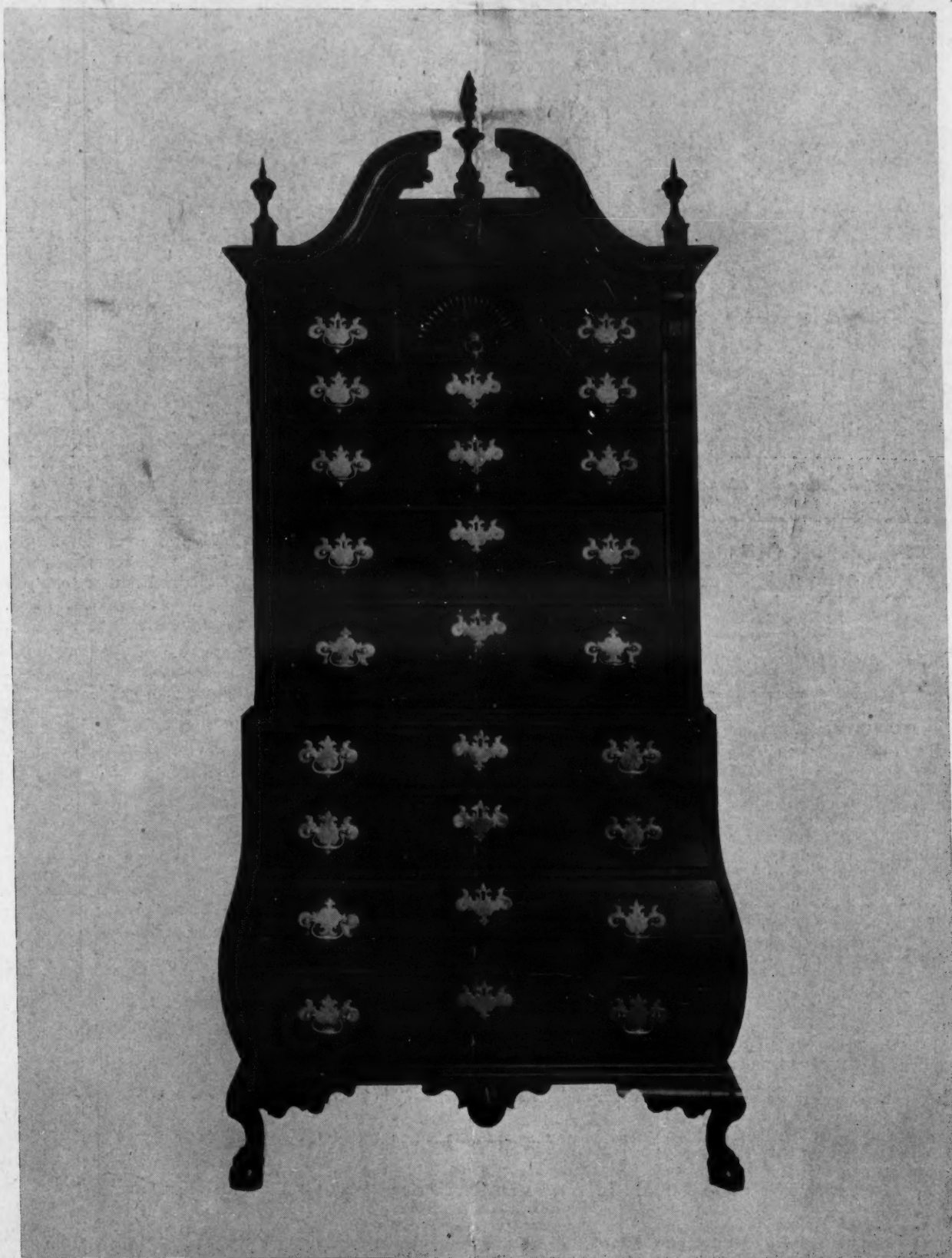
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The striking Spanish subjects, to which both the artist's temperament and style were so well suited, may be studied in a series of notable examples, including the 1866 "Matador Saluting" from the Metropolitan; Josef Stransky's "Young Woman Dressed as a Toreador"; the brilliant 1866 "Bull Fight" and the depiction of "Emilie Ambre as Carmen." Two representations of dancers painted on the front of a tambourine are an unusual feature of the group.

The full-length subjects range from

(Continued on page 11)

FLAYDERMAN OPENS 57th STREET GALLERIES



BOMBE MAHOGANY CHEST ON CHEST

This rare specimen of the finest craftsmanship and characterized by the utmost dignity in its truly architectural proportions, comes from a Boston family, in which it has been handed down from generation to generation, to the King Hooper Mansion Galleries recently established in New York by Benjamin Flayderman.

AMERICAN, CIRCA 1760

American Antiques Connoisseur Brings Many Rare Specimens from King Hooper Mansion to Show in New York

A perusal of the pages devoted to American antiques in the current periodicals, were other evidence not available, would give us to suppose that our forefathers had a spinster-like passion for being preoccupied with such quaint objects as wool-winders, paper and toothpick holders, as well as divers miscellaneous pieces in pewter and glass. How these ancestors of ours ever managed to disentangle themselves from this clutter of inconsequential trifles long enough to attend to the founding of our national greatness must be a cause of wonder to many. Since, however, our survival today ably testifies to their success in this endeavor, we can only come to the conclusion, with some reluctance, that they had a stamina sufficient to rise above these impedimenta that is sadly lacking in some of our so-called experts in this field today.

We would hasten here to except from these strictures the true connoisseurs, among which we call to mind at the moment Charles O. Cornelius, Flske Kimball, Luke Vincent Lockwood and Joseph Downs (the latter a young man who promises one day to become recognized as a leading authority in American antiques), all of whom must be considerably embarrassed at the level to which the field of their interest is being reduced. We speak merely of those who devote time and column space to a research adding to the sum of our knowledge the momentous discovery that a small object, of no aesthetic or utilitarian value, is a part of a rare old trivet and not a jamb hook. Such emphasis on the unimportant adds nothing to the enjoyment of our more intelligent public, nor yet to our historic heritage. What it does is merely so to confuse the issue that neither they nor their readers are soon able to recognize a fine specimen when they see it. This is, naturally, a source of infinite danger to the budding collector in this field.

Fortunately we have in some of our museums, such as the Metropolitan, the Pennsylvania, the William Rockhill Nelson Gallery of Art and the Boston and St. Louis Museums, as well as in the galleries of our leading dealers, the much needed opportunity for getting a perspective on the early American scene. The recent establishment of Benjamin Flayderman at 41 East 57th Street in galleries which he has named after the King Hooper Mansion at Marblehead, Mass., where he maintains a veritable museum of early American art, further broadens the scope of our vision in this respect. Mr. Flayderman is occupying nearly the whole second floor of the Fuller Building, where there are now on exhibition many of the pieces which have contributed to the recent fame of the King Hooper Mansion at Marblehead. We expect at some future date to have the opportunity to describe some of the more outstanding specimens brought from this distinguished source.

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(Continued on page 12)

WHITNEY BIENNIAL IS DISCOURAGING

By RICHARD BEER

On December fifth the Whitney Museum opened its First Biennial Exhibition of Contemporary American Sculpture, Watercolors and Prints, this being the second of a series inaugurated last year with the First Biennial Exhibition of Contemporary American Painting. According to the foreword of the Museum's catalogue, the artists have been given a free hand. The works shown have not been subject to selection by a jury, no prizes are to be awarded and a sum of twenty thousand dollars has been set aside for the purchase of such works as may be judged worthy of inclusion in the Museum's permanent collection. The Directors of the Museum also express their belief that these stimulating conditions should serve to make the biennial exhibitions representative of the best

(Continued on page 4)

Federal Art Plan To Provide Funds For Needy Artists

The announcement of a Public Works Art Project, under which it is estimated that some twenty-five hundred painters, sculptors and craftsmen will be employed in decorating public buildings, marks the entrance of the Federal Government into the administration of this country's cultural and artistic life. The project is under the jurisdiction of Civil Works Administration officials who have appointed regional committees to direct the activities. The committees will have the power to authorize commissions for easel paintings, sculpture, designs for mural painting and other art work, which when executed will be the property of the government. Editorial comment on the potential benefits and dan-

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SIXTEEN CITIES SEND THEIR ART

The Museum of Modern Art opened this week an Exhibition of Painting and Sculpture from Sixteen American Cities, to continue until January 1, 1934. This is the twelfth American show held by the Museum and includes the work of one hundred and nineteen painters and sculptors from all over the country. An unusual feature of it is the large numbers of women artists represented; their works comprise almost one-quarter of the total number shown in the exhibition.

As was to be expected, painters throughout the United States show in this exhibition a growing interest in the native scene. The regions which seem most artistically self-conscious are the Southwest, represented by Dallas and Santa Fe, and the Southeast, represented by Atlanta. The exhibition will be reviewed in next week's ART NEWS.

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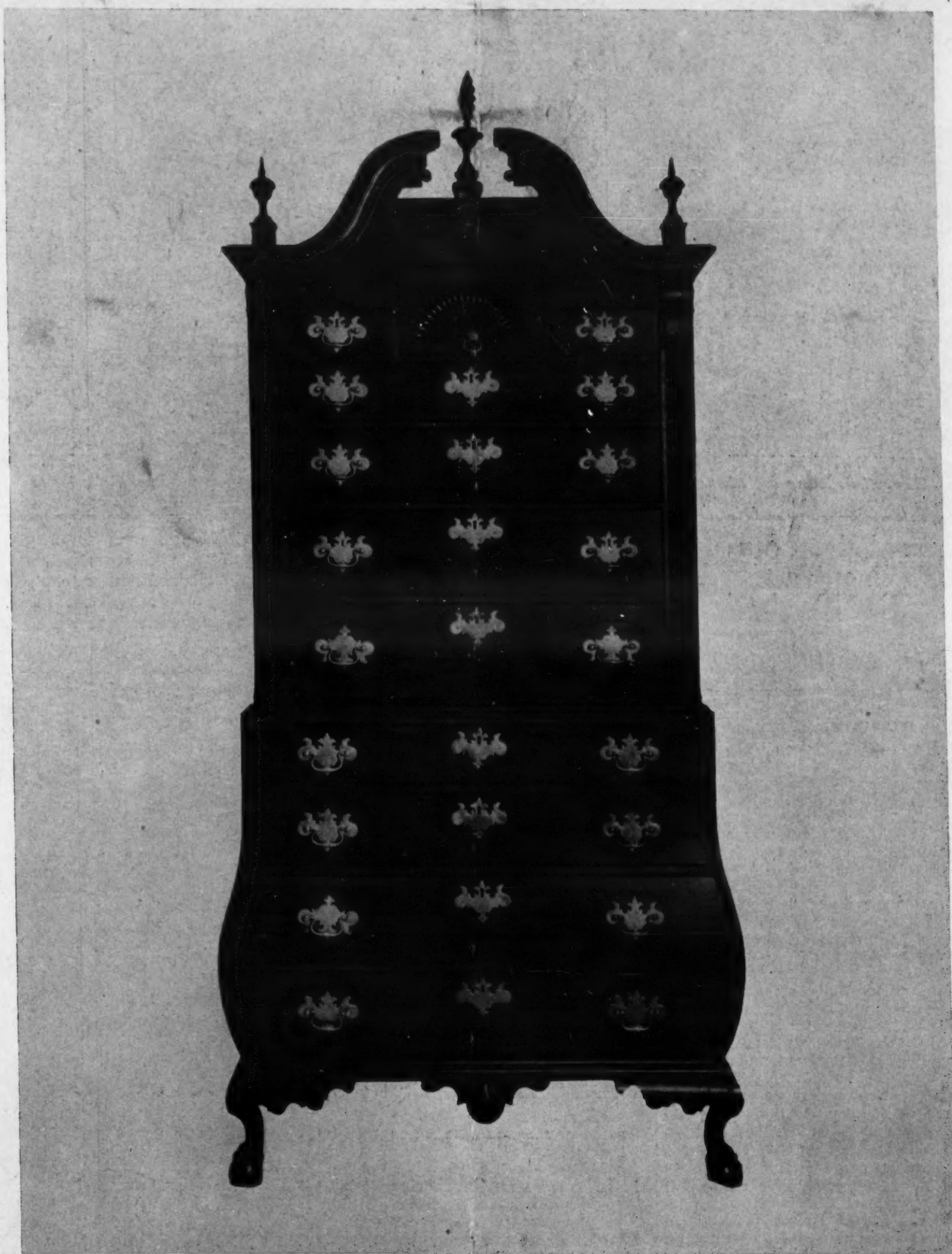
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Second Biennial at Whitney Museum Is Discouraging

(Continued from page 3)

work produced in America in the graphic and plastic arts.

The exhibition thus becomes one of national scope and is hence important. There are three hundred and twenty-two items in all, contributed by some two hundred artists. The roster of names is impressive, and, bearing in mind the Museum's generous terms, one feels that there is no reason why a high level of work should not be struck and maintained throughout.

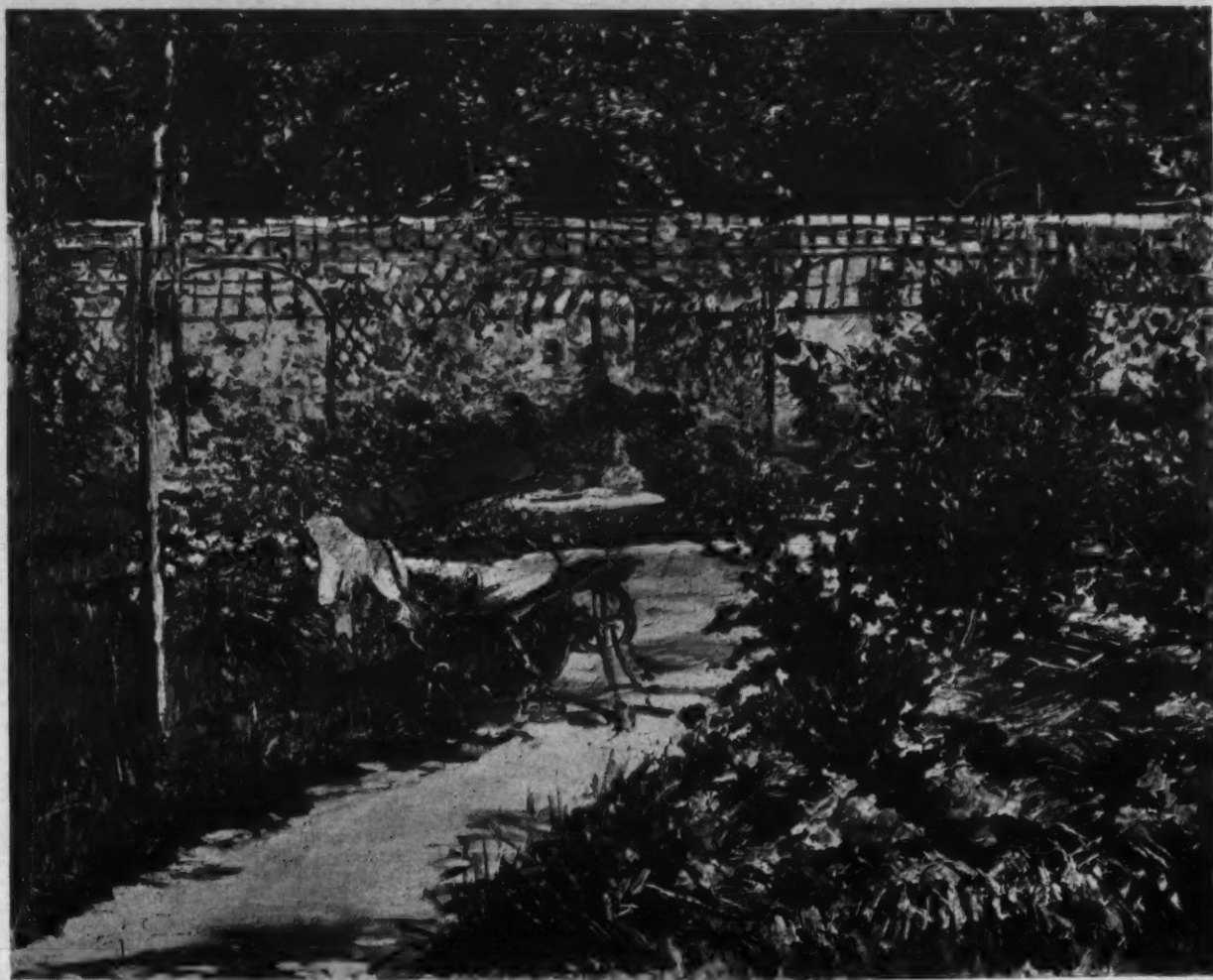
Perhaps this is too much to expect, or perhaps allowances should be made for the disheartening circumstances under which every branch of American art has struggled during the past four years. That is hard to say. But even from a lenient viewpoint, the exhibition, as a whole, tells little that is new and in many instances says that little in the form of overworked clichés, such as red barns, clowns, wrestlers, mothers and tree-furred landscapes.

It is arguable, of course, that these forms have a permanent place and value in the world of art; but they have become so familiar that unless brilliantly executed, the glancing eye accepts them and passes eagerly on to such novelties as Hugo Robus' "Dawn," a yawning young lady in white plaster who gives the impression of having been smoothly poured out from the head down and then allowed to settle too much about the legs. One can also puzzle over the meaning of a multipaned stone monolith by J. Wallace Kelly which is labelled simply "A. D. H." Beyond that Richmond Barthé's ecstatic and excellent "African Dancer" holds the attention until it is distracted by Wharton Esherick's enigmatic "Andante." The range of sculpture, in other words, is wide, ranging from the classic simplicity of a marble torso by Rudolph Evans on into such dull modern extravaganzas as Arnold Ronnebeck's war-group, "Waste." And much that one sees, unfortunately, appears to strike an experimental note.

The lengthy list of watercolors, gouaches and pastels is studded with names that bulk large—Charles Birchfield, Charles Demuth, John Steuart Curry, John Marin, Edward Hopper, Rockwell Kent, William Glackens, Charles Sheeler and Reginald Marsh—artists who long since achieved museum stature and whose work may be reckoned as nearly infallible. What they have to say is well and surely said, but even their authority cannot counter-balance the dead weight that drags down the rest of the show. John Whorf lightens a corner with the free charm of his "Rainy Day," and the whirling movement which Henry G. Keller has given to his "Stampeding Wild Horses" is something which sticks in the memory. Of the ultimate value of such work one is reasonably certain. But when one is flatly confronted with the macabre nonsense of Ben Shahn's "Three Doors," the incoherence of Andrew Dasburg's "Landscape, New Mexico," or a violent rural scene by Morris Davidson, one is, to phrase it mildly, far from convinced that everything visible in this exhibition represents what is best in American graphic art.

There are, however, compensations. It is a pleasure to see busy men arrested and held by the power of Birchfield's "Ice Glare," or to watch them turn and linger over the hazy perfection of Earl Horte's "Chinatown Night." No artist can hope for more. And up among the prints, where the tall ghost of George Bellows' genius perceptibly stalks, it is a relief to meet the odd luminosity of Louis Lozowick's "Midair," the gentleness of Raphael Soyer's "Girl at Table," and the accuracy of Robert Riggs' "Center Ring."

The exhibition will continue to January 11th of the new year. Most of the work on view is for sale and the Museum, thoughtful of the times, is charging no commissions on sales made. Let us hope, for the sake of the artists, that the public will respond generously. In any event, there will be other years.



"LE JARDIN DE MANET"

The artist's lovely depiction of his own garden, painted in 1881, has been loaned by the Durand-Ruel Galleries to the important Manet-Renoir show at the Pennsylvania Museum in Philadelphia.

By MANET

Federal Art Plan To Provide Funds For Needy Artists

(Continued from page 3)

gers latent in such a system appear on page 10 and indicate our sentiment toward this new development.

Mrs. Juliana R. Force, director of the Whitney Museum of American Art, has been appointed director of the New York Bureau which will supervise the expenditure of the government relief funds for artists in the metropolitan area, including not only the city proper but Long Island, Westchester and nearby sections of Connecticut and New Jersey. To serve with her on the committee, Mrs. Force has appointed Alfred H. Barr, Jr., director of the Museum of Modern Art; Edward M. Warburg, a member of the board of trustees of the Museum of Modern Art; Bryson Burroughs, curator of paintings at the Metropolitan Museum; William Henry Fox, director of the Brooklyn Museum; Mrs. Harry Payne Whitney, founder of the Whitney Museum of American Art; Lloyd Goodrich, writer on art; James Rosenberg, lawyer and connoisseur of art, and Major C. M. Penfield, layman.

The constitution of this committee has given rise to a storm of protests from the conservative artists who feel that the Federal Government has accorded the so-called modern art group an undue advantage and that the long established art organizations have been severely slighted in that they were not consulted on the project at any time. Harry W. Watrous, president of the National Academy of Design, directed one of the sharpest attacks at

Sotheby Director To Arrive in N. Y. On December 28

LONDON.—Mr. C. G. des Graz, of Sotheby's, will arrive in New York on December 28 for his annual visit to the U. S. A. At his headquarters at the Hotel Plaza, he will be prepared to interview and advise American collectors and connoisseurs on present conditions in London in auction room dispersals of pictures, furniture and objects of art. Mr. de Graz' visit is of special significance in the light of the increasing activity in the art world of London.

the government, stating, "Such governmental action as placing the administration of an important appropriation into the hands of one specific art group lends an atmosphere of exploitation of so-called 'modern' art to the project." Others who have expressed themselves on the subject were George Elmer Browne, president of the Allied Artists of America; Joseph H. Freedlander, president of the Fine Arts Federation of New York; Mrs. Alexandrina Harris, president of the National Association of Women Painters and Sculptors; F. Ballard Williams, national chairman of the American Artists Professional League; George H. Lober, vice president of the National Sculptors Society, and Robert Altken, sculptor and a member of the governing board of the National Commission to Advance Ameri-

can Art. Mrs. Force, answering the criticism directed at her selection of co-workers, explained that art critics, art

dealers, individual artists and the heads of organizations of artists were declared ineligible for the positions by the government. She stated also that absolute impartiality would guide the proceedings of the committee.

Regional committees appointed at the time of our going to press for other sections of the country are as follows: New England—Francis H. Taylor, director of the Worcester Art Museum, Worcester, Mass. Philadelphia—Fiske Kimball, director of the Pennsylvania Museum of Art, Philadelphia. Pittsburgh—Homer Saint-Gaudens, director Carnegie Institute of Art, Pittsburgh. Cleveland—William M. Milliken, director Cleveland Museum of Art. St. Louis—Louis La Beaume, president State Art Museum, St. Louis. New Orleans—Ellsworth Woodward, director Isaac Delgado Museum of Art, New Orleans. Washington, D. C.—Duncan Phillips, director Phillips Memorial Gallery; C. Powell Minnigerode, director Corcoran Gallery of Art. Atlanta—J. J. Haverty, president High Museum of Art, Atlanta. Additional committees will be appointed for Chicago, Santa Fe, California and other places, and chairmanships will be announced later.

DAVIDSON SHOWS RECENT PORTRAITS

A group of recent portraits in bronze and polychromed terra cotta by Jo Davidson is now on view at the Knoedler Galleries, where it will remain until December 24. The wide range of the artist's sitters may be judged from the list of subjects in the present exhibition, which includes William T. Dewart, John Erskine, Mahatma Gandhi, James Joyce, His Excellency, the Honorable Wellington Koo, Minister of China; Le Maréchal Hubert Lyautey, Mrs. G. Macculloch Miller, Mrs. William Paley, William Paley, Mrs. Charles S. Payson, Charles S. Payson, La Comtesse Paul de Valambrosa, Mrs. Harrison Williams, Harrison Williams, Mrs. Harry Payne Whitney and the late Harry Payne Whitney.

PEIPING
CHINA

OSAKA
JAPAN



ORIENTAL ART

PAINTINGS
SCULPTURE
PORCELAIN
BRONZES
POTTERY
SCREENS

YAMANAKA & CO.

680 FIFTH AVENUE

NEW YORK

CHICAGO
846 N. Michigan Ave.

LONDON
166 Piccadilly

BOSTON
456 Boylston Street

DUVEEN BROTHERS

PAINTINGS PORCELAINS
TAPESTRIES OBJETS D'ART

NEW YORK
PARIS

NEW ADDRESS

in Berlin BELLEVUESTR. 10

THANNHAUSER
LUCERNE BERLIN

EXHIBIT NEW

FLEMISH AND PRIMI

Knoedler Galler

Appropriate to the Knoedler Gallery group of Flemish, primitives in which Child subjects are standing feature of however, the "Por Cosimo Roselli, wh the loan exhibition held at the Detroit The powerfully mo by short, wavy hair directness of gaze fect a reality tha thick-set neck with the resolute mouth fearless eyes, all master's psycholog the clear crimson o though highly de the intensity of trayal.

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EXHIBITIONS IN NEW YORK

FLEMISH AND ITALIAN PRIMITIVES

Knoedler Galleries

Appropriate to the holiday season, the Knoedler Galleries are showing a group of Flemish, Italian and German primitives in which many Virgin and Child subjects are included. The outstanding feature of the exhibition is, however, the "Portrait of a Man" by Cosimo Roselli, which was included in the loan exhibition of Italian painting held at the Detroit Institute of Arts. The powerfully modelled face, framed by short, wavy hair, has a challenging directness of gaze that gives the subject a reality that defies time. The thick-set neck with its heavy creases, the resolute mouth and chin and the fearless eyes, all bear witness to the master's psychological astuteness. And the clear crimson of the simple jacket, though highly decorative, heightens the intensity of the character portrayal.

Among the Madonna subjects our personal favorite was a little panel of the school of Duccio, imbued with an emotion of grandeur despite its small size. And the exquisite painting of the throne, with its tones of gold contrasting with the deep sapphire blue of the Virgin's robe, adds subtle decoration to the deep religious feeling which pervades the composition. Other paintings of both the Flemish and the Italian schools celebrating this same theme and offering many interesting contrasts in treatment include two works by the Master of the Legend of St. Ursula; a "Virgin and Child" by the Master of the Legend of St. Madelene and compositions by Sano di Pietro and Giovanni di Paolo.

A delight in story-telling is paramount in the series of paintings by Francesco de Franchesch, depicting with infinite picturesque detail, various episodes in the life of St. Peter, while in "The Mass of St. Gregory" by Andrea di Niccolo, the detailed treatment of architectural motives and the delightful Annunciation in the upper register, are the salient attractions.

The only strictly secular work in the exhibition, a Florentine School painting of the Story of the Two Hearts, has a charming little vista to the left, of a street with red-topped roofs and a distant glimpse of water. Of the German school, there is the "Portrait of a Young Woman" by Conrad Bauer, in which the rather corpulent charms of



HEAD OF JOHN ERSKINE

By JO DAVIDSON

Included in the exhibition of recent portraits in terra cotta and bronze on view at the Knoedler Galleries until December 24.

the young lady are chronicled with naive, but searching realism.

Other paintings on view include a "St. Nathalie" by the Master of St. Aegidius; a "Portrait of a Man" by Barthel Bruyn; a "St. John and St. Mary" by Roger van der Weyden and the "Portrait of Rudolfo Gonzaga, Prince of Castiglione" by Baldassare d'Este.

AMERICAN PRINT MAKERS

Downtown Gallery

Two additional inducements have been extended to the public in the seventh annual exhibition of this society. The first is a small memorial group of prints by "Pop" Hart, including the very popular aquatint, "Poul-

try Man." The second is an opportunity for the print lover to purchase really fine examples for the nominal price of five dollars. Among the artists represented in this category are Peggy Bacon, Isabel Bishop, Alexander Brook, Nicolai Cikovsky, Emil Ganso, Jerome Myers, George Picken and Raphael Soyer.

Lithography appears to be the most popular medium among these modern artists. Max Weber's "The Cactus," Reginald Marsh's "Railroad," Wanda Gag's "Easter Morning" and a landscape of Adolf Dehn seem to be the best numbers. J. Steuart Curry, Stuart Davis, J. Clemente Orozco, Ernest Fiene, Stefan Hirsch, Victoria Hudson, Yasuo Kuniyoshi and Diego Rivera have also something to say on stone. Etching runs a close second with special praise to Saul for his "The Year of 1932," to Margret Lowengrund for

"East River," and above all, to Martin Lewis for a highly dramatic impression of "Haunted." Anne Goldthwaite and Rosella Hartman are conspicuous in the field of drypoints.—J. S.

GOUACHES BY LURÇAT

Pierre Matisse Galleries

Recent gouaches by Lurçat, now on exhibition at the Pierre Matisse Galleries, show a phenomenal preoccupation with bathing scenes. To the casual visitor the emphasis in these studies would seem to be unduly concentrated on towels, which all of the subjects use with great vigor. However, to the more serious element among the art public, the interest will appear to be in forms, their rendering and relation within a given composition, as well as to a lesser extent in subject-matter. The latter would not seem to be a really vital pas-

sion with the artist, despite appearances to the contrary.

As far as forms go, Lurçat need have no doubts, nor as to his ability to organize them. An artist who can suggest a mountain with a little wash, need not fear his power over forms as firmly blocked out as are his figures of bathers. In the seascapes, however, one misses, as in his recent oils, his old subtle humor and power of suggestion, as well as the way in which he made empty areas a potent factor in a composition. Many of these gouaches reveal a strong use of color, especially happy being the brownish pink of flesh set against gray and white clouds, or the sand, pale blue and brown used with great effect in another scene. Here and there, as in a fine form felt beneath the gray-white of a bathing robe one gets again that use of planes of color for their own sake and their relation to other similar masses that constitutes, perhaps, Lurçat's greatest contribution.—L. E.

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PAINTINGS BY LURCAT

Valentine Gallery

To one who knows Lurcat from such paintings as the landscape in the College Art Association International at Rockefeller Center, and the flower piece in the Knoedler show last winter, as well as scattered canvases in private collections, the present exhibition at the Valentine Galleries comes indeed as a surprise. Having unfortunately missed the display of the artist's work at these galleries last year, it is difficult to say how far the change has been wrought during the past twelve months.

One has the feeling that Lurcat has given up painting what he temperamentally loves in order to conform to a modern tendency towards romanticism. One feels no urge from within to follow this trend, but rather a sense that he is seeing what he can do in this line. Turning away from the free expression of his earlier work, he now seems to cram his composition with forms for the sake of driving home ideas which one feels do not mean much to him. There is consequently very little variety in the ideas, and small conviction. It seems hardly worth the sacrifice of freedom and detachment which marked his flower study before mentioned. Here he played delightfully not only with color but space, making it an integral part



"GYPSIES ON THE MARCH"

One of the rare landscapes by this artist, probably painted during his later years at Bath, has been recently sold by the Newhouse Galleries to a mid-western collector.

By GAINSBOROUGH

of his design. The way in which his two or three large flowers sitting on the edge of a stream were drawn in with a few lines and simple colors, and yet succeeded in revealing the whole manner of their growth in the frankest manner. And then the stream, which in spite of being only a streak of blue, perfectly suggested and at the same time satirized the traditional brook which all artists tend to drag in to their paintings. In the landscape, too, Lurcat was content to merely indicate the mountain and the depth of the bay and leave the rest to the imagination. He definitely counted on his audience meeting him half way, which was rather pleasant.

Now that is all changed; even the titles announce the fact. Among the several canvases in the present show which are devoted to sails, the one entitled "Battle of Trafalgar" is one of the most successful. The sails hung on yards looped in fantastic fashion have a fine movement and a vigorous swing of line which distinguishes this from other less successful treatments of a similar theme. Since Lurcat is more than a striver after decorative effects, one demands, as he does, more than the fine pattern achieved in such works as the "Battle of the Derelicts." In the "Lunar Eclipse," on the other hand, the sails rendered in black, purple and red have a life as forms quite unconditioned by their function, while the green sky has a swirling rhythm reminiscent of Van Gogh. It is in canvases such as this that the artist is at his best, where he is free to create forms for their own sake unhampered by problems of subject matter. The "Homage to Mexico" also made an appeal, by reason of its great luminosity, unspooled by any sense of effort.—L. E.

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O say can you see through by the dawn's early light,
What so proudly we hail'd at the twilight's last gleaming,
Whose broad stripes and bright stars through the perilous fight
O'er the ramparts we watch'd, were so gallantly streaming?
And the rocket's red glare, the bomb bursting in air,
gave proof through the night that our flag was still there,
O say does that Star-spangled Banner yet wave
O'er the land of the free in the home of the brave?

On the shore dimly seen through the mists of the deep,
Where the foe's haughty host in dread silence reposes,
What is that which the breeze, o'er the towering steep,
As it fitfully blows, half conceals, half discloses?

Now it catches the gleam of the morning's first beam,
In full glory reflected now shines in the stream,
'Tis the Star-spangled Banner—O long may it wave
O'er the land of the free in the home of the brave!

And where is that band who so valiantly swore,
That the house of war & the battle's confusion
A home & a Country should leave us no more?

— Their blood has wash'd out their foul footsteps' pollution.
No refuge could save the hireling & slave
From the terror of flight or the gloom of the grave,
And the Star-spangled Banner in triumph doth wave
O'er the land of the free in the home of the brave.

O thus be it ever when freemen shall stand
Between their lov'd home & the war's devastation,
Blest with vict'ry & peace may the heav'n rescued land
Praise the power that hath made & preserved us a nation!
Then conquer we must, when our cause it is just,
And this be our motto—"In God is our trust."
And the Star-spangled Banner in triumph shall wave
O'er the land of the free in the home of the brave.

AUTOGRAPH MANUSCRIPT OF "THE STAR-SPANGLED BANNER"

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Richard Savage; the manuscript of *My Friend the Count* by Fraser with corrections by Kipling, and a superb series of autograph letters from Kipling to Fraser; important Shaviana; the Merle Johnson Wilsoniana collection; a fine series of Galsworthy first editions; superb watercolor drawings by Rowlandson; a remarkable collection of Christian Science literature; a superb Poe letter; drawings by Cruikshank and Alken; and other valuable items.

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MEZZOTINTS AND
ENGRAVINGS

Knoedler Galleries

The superb exhibition of French mezzotinto, stipple and line engravings which is now on view at Knoedler's was shown at the opening of the Springfield Museum of Fine Arts and is of unusually high quality, even for this firm. The charming quotation from Ralph Nevill which prefaces the catalog gives a key-note to the appreciation of these prints: "Never in the world's history were the mere accessories of existence embellished with such exquisite decoration as then; never, perhaps, was the human eye better trained in the intricacies of felicitous restraint and almost unerring balance."

"The beautiful *estampe galante*, it may easily be affirmed, will maintain its position. Exhaling the very spirit of the ancien régime, its charms must ever appeal to lovers of daintiness and grace; whilst, at the same time, owing to its accurate delineation of architecture and costume, it is certain to retain an undying interest for the student of the vanished age."

In the group of works which so beautifully illustrate this viewpoint may be found Boudoin's delightful "La Soirée des Tuileries," an exquisite Fragonard, a series of rare examples by Lavreince and the famous "Le Festin Royal" of Moreau le Jeune, together with other typical examples of this artist's style.

Turning to the British mezzotinto portraits of this same century, there are brought before us a galaxy of lovely ladies of aristocratic family. In the prints after Sir Joshua Reynolds, whose famous sitters include Mrs. Beresford, Mrs. Gardiner, Lady Townshend, Elizabeth Countess of Derby and Lady Hamilton there are fine impressions by such noted masters as James



"DEPOSITION FROM THE CROSS"

By BENOZZO GOZZOLI

Acquired by a collector from the Bachstitz Gallery.

Watson, Thomas Watson, William Dickinson, John Grozer and John Raphael Smith. Outstanding in this group, however, is the stipple engravings by Francis Howard of the fami-

lar "Mrs. Siddons in the Character of the Tragic Muse." Other English portraitists represented by notable plates by leading engravers of the period include Romney, Benjamin Wilson and

Joseph Wright, while the idyllic compositions of Morland are seen both in stipple engravings in color and in black and white mezzotintos.

In addition there are some very fine

old English sporting prints of boxing, coaching, racing and trotting subjects. Here the superb plate devoted to Nonpareil "who performed the unprecedented match of trotting 100 miles in harness on Sunbury Common on Wednesday, the 27th April, 1836," is outstanding.

JANE BERLANDINA

Georgette Passedoit Gallery

A pupil of Dufy, Jane Berlandina, is an American artist of French background. Her former oils, exhibited at Brummer's, were done in rich impasto, effective but certainly not of the same merit that her present style possesses. Her technique has changed to one of smooth surfaces, which are delightful to both the touch and the eye. Among the oils, "Nude with Hat" is especially attractive. The brush stroke and heavy outline of the figure are very unlike the technique of Renoir, but the spirit underlying the innocent nakedness and animal passivity of the face shows close contact with the French master. "Prune Pickers" and "The Cabbage Patch" have distinct charm of design and color. The latter, in particular, has a certain fairy tale character and one almost expects Peter Rabbit of nursery fame to bounce abruptly out of the story-book patches.

The water colors are evidently the field in which the artist concentrates her greatest attention. In the flower subjects delicacy of color alternates with more vigorous handling. The landscape, "Olima California," is one of the best. It is extremely simple but tender in its treatment—merely a patch of blue sea surrounding a peninsular bit of land. A little path trickling around wind-blown trees savors of the "once upon a time" and bespeaks warmth and spirit in an unusual artistic personality.—J. S.

(Exhibition Reviews continued on page 13)

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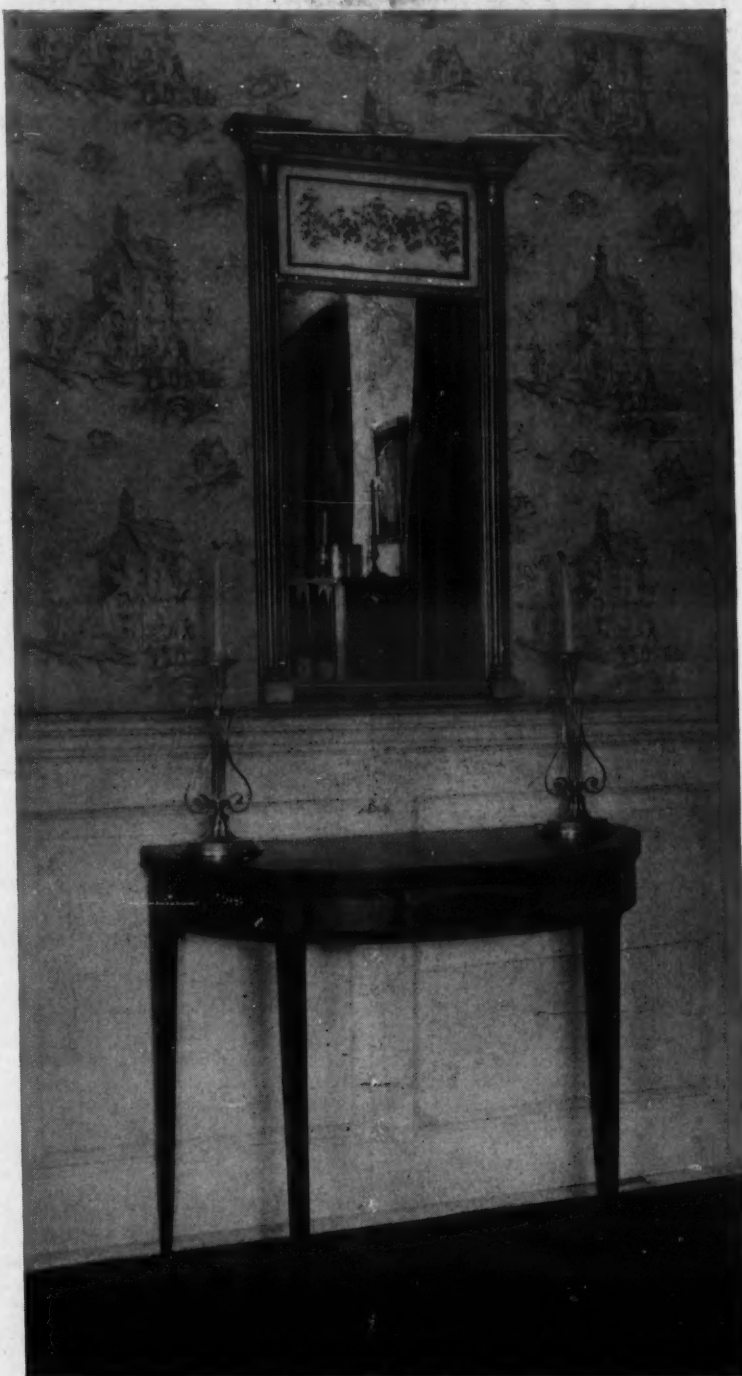
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THE PUBLIC WORKS ART
PROJECT

Aesthetic issues have suddenly been lifted to front page prominence in our leading dailies by the sudden announcement of the creation of the Public Works Art Project and its appointment of a predominantly modern New York committee. The heat of the controversy and the protests of the opposing factions tend for the moment to overshadow all else, but the issues involved are of such fundamental significance in the future artistic life of America that the larger aspects of the problem demand clear analysis and constructive thought.

First of all, the mere formation of a Public Works Art Project is an epoch making event in America and constitutes the first official recognition in our history of the necessity of art and of its existence as a force in the life of this country. Heretofore, artists have been subconsciously classified as a peculiar and essentially unproductive type of eccentric, whose only function lay in the production of stereotyped advertisements. Now, apparently, out of a clear sky, the government has recognized the necessity of creative art, but in so doing has involved itself in a maelstrom of difficulties which must be sternly faced.

The relief measures set forth by the recently formed committee consist, apparently, of a program of employing some 2,500 painters, sculptors and craftsmen in the decoration of public buildings. That this is both the most spectacular and the easiest solution for the relief of suffering cannot be denied. But again, as in the College Art Association's relief work, humanitarian motives and the cruel criteria of absolute beauty are hopelessly at war. This fundamental conflict involves issues which require serious and deliberate consideration. What concerns us at the



"LES ENFANTS DE MME. AUGUSTA HOLMES AU PIANO"

This charming composition has been loaned by Wildenstein and Company to the Manet-Renoir show now being held at the Pennsylvania Museum in Philadelphia.

By RENOIR

moment, in view of the current protest, is that it does not matter intrinsically whether bands of academicians or of modernists suddenly cover our public buildings with swiftly conceived decorations inspired by a life-saving order from the officials of the C. W. A. The aesthetic results of any wholesale attempt to bring an overnight art Renaissance to America are likely to be the same. However, in the interests of humanitarian fairness, we feel a certain sympathy with the protests of many of the academic bodies who feel, with considerable justice, that modernism is likely to be favored in New York City, despite the best resolves of the committee. Current displays of American art reveal in no uncertain terms that the essential academic spirit of repetition and formula may flourish like a green bay tree under the aegis of institutions that carry the banner of progress. And there are many academicians, thoroughly schooled in draftsmanship and color values, who would leave happier mementoes in our public buildings than those deriving like a far echo from the greatness of Matisse and Picasso, distilled through a South Dakota temperament.

The government has surprised us by suddenly recognizing the existence and the needs of artists, but state control of art cannot bring us a Renaissance. We await with interest further developments of the new project and we hope that by next week we shall be in a position to make definite and constructive comment on the basis of more recent information.

S. W. Frankel
Extends Thanks
To Kansas City

Having just returned from the opening of the new William Rockhill Nelson Gallery of Art in Kansas City, the brilliance of the inauguration and the remarkable beauty of the building and its collections still linger. Were one even to touch upon a personal impression of the building, its period rooms, or its collections of art objects, another special issue of THE ART NEWS would be needed to do the subject justice. Furthermore, the hospitality, which was most graciously expressed by personal courtesies extended to each visitor, was unique in our experience. With the memory of the overwhelming nature of the event and the warm welcome extended to all, I can only at this moment thank Mr. Nichols and the trustees, the director and his advisers, and the many others who contributed so greatly to our comfort and enjoyment on this splendid occasion. And I am confident that all the visitors who came from New York share these sentiments and wish to join with me in these expressions of appreciation.

S. W. Frankel.

THE LATEST DATA
ON C.W.A. PLANS

As we go to press, Air Mail despatch from Mr. Edward Bruce at Washington yields further information regarding the Government project for the relief of needy artists. Additional editorial comment will have to await the next issue of THE ART NEWS.

The announcement followed a meeting attended Friday, December 8, by Mrs. Franklin D. Roosevelt at the home of Edward Bruce, the American painter, in Washington, which brought together leaders in American art and Government officials.

The Public Works of Art project will be under the general supervision of L. W. Robert, Jr., Assistant Secretary of the Treasury, who will have as his advisors the Advisory Committee to the Treasury on Fine Arts. A special organization has been set up for carrying out of the work, which is headed by a central office in the Treasury Department in Washington, with Forbes Watson, as technical director. Headquarters have been established in Room 168, Treasury Building.

The Advisory Committee to the Treasury on Fine Arts includes: Charles Moore, Chairman of the Fine Arts Commission, Chairman; Dr. Rexford G. Tugwell, Assistant Secretary of Agriculture; Harry L. Hopkins, Federal Civil Works Administrator; H. T. Hunt, General Counsel for the Federal Emergency Administration of Public Works; Frederic A. Delano, Director of the National Planning Commission, and Edward Bruce, Secretary.

The Civil Works project for the employment of artists is part of the general plan inaugurated by Assistant Secretary Robert for the Federal support of the fine arts.

Mr. Bruce, Secretary of the Advisory Committee, declared:

"In approving the Public Works of

Art project, Mr. Hopkins, has recognized that the artist, like the laborer, capitalist, and the office worker, eats, drinks, has a family, and pays rent, thus contradicting the old superstition that the painter and the sculptor live in attics and exist on inspiration. As a result, the American artist is now included in the 4,000,000 men to be put to work under the Civil Works program. The approximately 2,500 artists, now unemployed, are to be given employment in their own field under conditions calculated not to deflate their inspiration.

"This is the greatest opportunity that the artists of this or any other country have ever had to show their metal. It is a call to them to make good and to prove that they have something worth while to say. It is an opportunity to sell themselves to the country, and I know they will answer the challenge."

The project calls for employing the now unemployed artists in the general embellishment of Federal and other publicly-owned buildings, in Washington and throughout the country. These may include buildings which are supported wholly or in part by tax funds, such as Federal and State administrative buildings, buildings on Indian reservations, parks, public schools, hospitals, land-grant colleges, custom houses, court houses, municipal libraries, museums, zoos, and other public structures. The artists will also be employed in making pictorial records of national activities especially under the recovery program. They will also be used to improve the craftsmanship of furnishings of public buildings.

Mr. Forbes Watson, stressing the importance of an impartial attitude, said:

"Our artists, with the inspiring support of the Federal Government, and feeling as they are certain to feel, that they are working with and for the Nation, will undoubtedly produce a lasting record of the life and activities of their country. This Civil Works phase of this project, made possible by Harry L. Hopkins, has received many enthusiastic endorsements."

"More now, than at any time during the past fifteen years the American artist is contemplating the American scene. More than ever he is looking at and into the life of his own land. So that at this time particularly the Government's project should result in a valuable native record."

Mrs. Franklin D. Roosevelt said: "I think this plan has tremendous possibilities for awakening the interest of the people as a whole in art and for developing artistic qualities which have not come to light in the past and for recognizing artists who already have made their names among their fellow artists, but who have had little recognition from the public at large. The art of a country is a sign of its virility and strength."

Dr. Rexford G. Tugwell, Assistant Secretary of Agriculture, said: "We should not be afraid to make a mistake, because unless there is the utmost freedom in producing a considerable number of works of art, we are not going to have an opportunity to see the residue of worthwhile things which we will get if we have that freedom. We may have to white-wash a lot of walls and take down a lot of statues when we get through, but what we want is to salvage the good things that are made."

Statements of opinion on the Public Works of Art project by leaders in the field of art follow:

Francis Henry Taylor, Director of Worcester Art Museum:

"This step by the Administration will probably go down in history as the most important cultural project ever undertaken by the Federal Government. The appointment of Mr. Forbes Watson as Technical Director is a guarantee of its success and there is no possibility of doubt that this liberal encouragement to the artist will inaugurate a new era in our national spiritual life."

Homer Saint-Gaudens, Director, Carnegie Institute, Pittsburgh, Pa.:

"As I understand it, the proposed scheme that we are embarking upon has back of it for the first time in the history of our country the supposition that art which concerns itself with our spiritual lives has an essential place in the Government's attempt to improve the condition of our social orders. This is a tremendous step in advance aesthetically in this land of ours, and the first time that such a step has ever been taken."

Mrs. Julian Force, Whitney Museum: "For the first time in America the Government is behind the artist recognizing him not only as an individual but as an important spiritual force. There can be no future without a present, and now the future looks good to me."

Manet and
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(Continued)

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Manet and Renoir Figure Together In Loan Exhibition

(Continued from page 3)

the somber "Philosopher," loaned by the Art Institute of Chicago to "Le Chiffonnier" of 1869 in which Manet's use of the color and tone values of the easel is apparent. A work that is familiar to all New York art lovers adds further luster to the Manet group the "En Bateau" of 1874 from the Metropolitan. Here the two figures silhouetted with unforgettable brilliance against the quiet stretches of the sea are alive with that bold individuality of brushwork and vision which stamp the master's finest work.

Still other phases of the artist's genius may be studied in such diverse works as the vivid "Folkestone Boat," the trenchant portrait of Victorine Meireux; the sunbathed informality of "The Garden of Manet" loaned by Durand-Ruel; the "Portrait of Mlle. Bellio" done in 1878, and in the "Venetian Scene" dating some four years earlier.

In the Renoir group the organizers of the display have wisely emphasized the achievements of the artist's greatest period, during the seventies and eighties when his sensuous love of feminine beauty was deeply allied with a solid feeling for form. Renoir's belief that a woman's skin was "luminously white in the light, especially in juxtaposition to dark colors" is brilliantly set forth in such works as the "Portrait of Mlle. Demarsy" from the Marie Harriman collection, while the vasescent whites of Madame Hennot's masquerade costume give added warmth to her brunette beauty. Other fine figure subjects dating from the seventies and eighties include the "Self-Portrait" of 1872, loaned by Josef Stransky through the courtesy of the Worcester Museum; the "Jeune Fille en Bleu" from the Marie Harriman collection; the "Portrait of Mme. Caillebotte" from Wildenstein and the depiction of Madame Renoir, coming from the George W. Elkins collection. Representative of later phases of Renoir's figure painting are the "Gabrielle" owned by A. Conger Goodyear and several other works.

The master's deep feeling for the tender beauty of children and young girls may also be studied in characteristic works such as the "Child in White" of 1883 from the Chicago Art Institute and two heads of girls loaned by Miss Anne Thomson and W. F. Wiltach. And in the scene which we illustrate in this issue showing the children of Mme. Augusta Holmes grouped around the piano, the three girls of varying age all seem imbued with the spell of their music. The single figure in "Au Piano" from the Ryerson collection in her flowing white dress is another unforgettable work in which the brush weaves patterns and moods that suggest unheard melodies. Of the group subjects, there are such characteristically vivacious and joyous scenes as the "Breakfast by the River" and the "Moulin de la Galette," both dating from the seventies, while pure landscape is represented by a splendid canvas from the Bliss collection, done in 1883, and by a scene lent by Ralph M. Coe, done some seven years later.

The nudes and bathers are also of the artist's finest and give us fresh revelations of the tender warmth and firmness with which Renoir painted the pearly tones of a woman's body. Deserving especial mention in this group are the "Baigneuse" of 1885 and the "Femme Couchée" of 1903, both loaned by Durand-Ruel; two notable examples from the collection of Ralph M. Coe and the 1887 "Nude" from the Henderson collection of the Museum of Modern Art.

Also representative of the richness and warmth of Renoir's genius are such works as the exquisite flower painting loaned by Knoedler, while three interesting bronzes, though unimportant when compared with the artist's paintings, add further interest to the display.

The complete catalog of the exhibition is as follows:

MANET

"The Philosopher" 1865 and "The Philosopher" 1865—Lent by The Art Institute of Chicago.

"Matador Saluting" 1866, "En Bateau" 1874 and "Boy with a Sword" 1861—Lent by the Metropolitan Museum of Art.

"Portrait of Antonin Proust" 1880—Lent by the Toledo Museum of Art.

"Young Woman Dressed as a Toreador"—Lent by Josef Stransky, through the courtesy of the Worcester Art Museum.

"Le Bon Bock" 1873, "Corbeil de Fruit" 1882 and "Bateau de Folkestone" 1869—Anonymous loan.

"Portrait of Victorine Meireux" 1862—Lent by Robert Treat Paine, II.

"Bull Fight" 1866—Lent by Mrs. Martin A. Ryerson.

"Portrait of Emilie Ambre as Carmen" 1880—Lent by Mrs. Edgar Scott.

"Marine" 1864—Lent by Frank G. Thomson.

"Le Saumon" 1869 and "Venice" 1874—Lent by Mr. and Mrs. J. Watson Webb.

"The Garden of Manet" 1881—Lent by Durand-Ruel.

"Le Chiffonnier" 1869, "Portrait of Mlle. Bellio" 1878 and "Danseuses Espagnoles" 1879 (two tambourines)—Lent by Wildenstein and Co., Inc.



"LE BOUQUET"

Loaned by the Knoedler Gallery to the Manet-Renoir exhibition at the Pennsylvania Museum.

By RENOIR

"Vue de Hollande" 1872—Lent by the W. P. Wiltach Collection.

RENOIR

"Child in White" 1883, "Fruits of the Mid" 1881 and "Breakfast by the River" c. 1879—Lent by The Art Institute of Chicago.

"By the Seashore" 1883—Lent by the Metropolitan Museum of Art.

"Landscape" 1883—Lent by the Museum of Modern Art (Bliss Collection).

"Nude" 1887—Lent by the Museum of Modern Art (Henderson Collection).

"Self-Portrait" 1872—Lent by Josef Stransky, through the courtesy of the Worcester Art Museum.

"Les Baigneuses" 1887, "Two Young Girls" c. 1890 and "Child's Head" 1874—Anonymous loan.

"Mme. Henriot en Trave" c. 1875—Lent by Stephen C. Clark.

"Landscape" 1890, "Baigneuses Debout dans l'Eau" 1888, "Baigneuses" 1897, "Le Pont Neuf" 1872 and "Portrait de Mme. Edwards" 1904—Lent by Ralph M. Coe.

"Gabrielle" c. 1910—Lent by A. Conger Goodyear.

"Au Piano" c. 1880—Lent by Mrs. Martin A. Ryerson.

"Head of a Girl"—Lent by Anne Thomson.

"Moulin de la Galette" 1876—Lent by John Hay Whitney.

"Baigneuse" 1885 and "Reclining Nude" 1903—Lent by Durand-Ruel.

"Le Pont d'Argenteuil" 1888, "Jeune Femme en Bleu" 1878 and "Portrait de Mlle. Demarsy" c. 1884—Lent by the Marie Harriman Gallery.

"Les Enfants de Mme. Holmes au Piano" and "Portrait de Mme. Caillebotte" 1883—Lent by Wildenstein and Company, Inc.

"Madame Renoir" 1885—Lent by George W. Elkins Collection.

"Head of a Young Girl" c. 1890—Lent by W. F. Wiltach Collection.

"Le Bouquet"—Loaned by the Knoedler Galleries.

"Venus" 1914 (bronze)—Lent by Frank Gair Macomber.

"Head of Coco" c. 1908 (bronze) and "Laveuse" c. 1916 (bronze)—Lent by the Weyhe Gallery.

LIVING ART GROUP OPENS NEW SHOW

The Gallery of Living Art at New York University has placed on exhibition a number of acquisitions of importance. The various media represented include gouache, watercolor, oil, pencil and bas relief and American, French, Roumanian, Spanish, Dutch and Russian artists are members of the group. The examples on view are Hans Arp's "Vase-Bust" and "Head-Nose"; Constantin Brancusi's "Mlle. Pogany"; Charles Demuth's "Illustration for Zola" and "Zinnias"; Arthur Dove's "Water Tank"; two still lifes of Juan Gris; Jean Hélion's "Construction"; Jacques Lipschitz' "Composition"; John Marin's "Summer," "Maine Coast" and "Coast of Maine"; Henri Matisse's "Seated Woman" and Piet Mondrian's "Composition."

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(Continued from page 3)

mand our attention. One is the mahogany bombe chest on chest, here illustrated. This piece, characterized by the utmost dignity and restraint, carries us back to a world in which men ruled, indifferent to the fripperies which the gadget lovers then as now whiled away the hours. Again, unlike the too frequent cobblers' benches and spool bedsteads, which would have us believe that early American society was limited to that of laborers and primitive farmers, a chest like the one under discussion so clearly the *oeuvre* of a master *ebeniste*, conjures to our imagination a picture of our early culture at its height. Coming from a Boston family of note it has been a treasured possession of several generations. The lower part, it will be seen from the reproduction, is characteristic of the Chippendale style which was then in full favor in England, and was consequently a frequent model for American artists in this medium. The gently swelling form is especially notable, as is also the delicate scalloped base. The upper section of this piece is highly characteristic of the changes introduced by the American taste of the time, the fluting of reeded pilasters being of particular beauty, while the broken arched pediment has an upward swing that adds appreciable lightness to the whole structure. The pediment is surmounted in the center with a carved finial, and completed at either side with urn motifs. The original brasses and fine patine contribute an added richness, the former also enhancing the truly architectural proportions of the whole, which are characterized by a perfect balance.

The set of nine chairs, of which we reproduce one, constitute a remarkable group related to one of the most distinguished leaders of our country. An affidavit of the previous owner states that when President Washington held office in New York, these chairs were in his study. On the transfer of the President to Philadelphia they were sent up the Hudson River to Albany, and put in the Governor's mansion there. Later, the set was purchased at public auction by Nicholas Van Alstyne, who was a senator about 1830, and taken by him to his house in Canajoharie, where they remained until the marriage of the last owner, a direct descendant of Nicholas Van Alstyne. The chairs, carved about 1785-90, illustrate the American treatment of the Hepplewhite style and are clearly the work of a master craftsman of the period, still working in the English tradition. The shield-shaped back with open splats is ornamented with a finely carved drapery swag design, centered with conventionalized leaf motif. A similar example of this type of chair is to be seen in the Metropolitan, with the one difference that this one has a slightly flared leg. All the features indicate a New York provenance for these rare chairs, of which the perfect proportions are one of the outstanding qualities.

ROSENBAACH SHOWS RUSSIAN TEXTILES

Vestments from Russian cathedrals and large hangings from the imperial palaces, dazzling the eye with a wealth of gold, constitute a special exhibition at the Rosenbach galleries. An interesting note in the catalog points out that the feature distinguishing Russian textiles from those of other countries is the use of gold and silver thread for both figure and background, in order to increase the effect of sumptuousness. Weavers, we learn from the same source, were imported from both France and Italy to lend their art to the enrichment of the Russian churches and palaces, which rivalled in gorgeousness those of Byzantium. Some of the textiles in the present display are thought to have been made in France, uniting the purely native qualities of design with the Russian demand for greater use of gold and silver.

"To enrich polychromy, chenille yarns are often used, which give the broché parts of the weave a velvet-like appearance." A finer representative of this style is an altar frontal carried out in deep blue and red, probably made in France for the Russian church. One of the most beautiful pieces in the collection is a cope woven in dull gold and silver, with design wrought in



HEPPLEWHITE SIDE CHAIR

AMERICAN, CIRCA 1785-90

One of a set of seven side chairs and two arm chairs carved by a New York *ebeniste* and known to have adorned the study of President Washington during his period of office in New York. These important pieces are now a feature of the opening exhibition of the King Hooper Mansion Galleries recently established in New York by Benjamin Flayderman.

ETCHERS' SOCIETY HOLDS EXHIBITION

The eighteenth annual exhibition of this society finds considerably more talent than in previous years. From this, it should not be concluded that all the etchings are of the highest quality. One has to be forced through a survey of more or less mediocre work before arriving at the cream of the lot. Let us first of all eliminate the milk and consider alphabetically the representative members. John Taylor Arms, the president of this society, besides contributing three of his own well-known architectural studies, collaborated with Kerr Eby in "Medieval Pageantry," the latter supplying the figure subjects. William Auerbach-Levy with his serious studies of Hebrew types offers contrast to the satirical drypoints of Peggy Bacon. Frank Benson is probably the most outstanding member. Samuel Chamberlain, whose brilliant drypoint, "Liseux," captured the Kate W. Arms Memorial Prize for the best print, admirably deserves this honor. Mildred Coughlin's "A Hard Day at the Office" warrants mention and for technical execution the John Taylor Arms Prize has been justly awarded to Howard Cook. Ernest Fiene, Gordon Grant, George Hart, Arthur W. Heintzelman, Eugene Higgins and Edward Hopper offer etchings in their very individual styles. The absence of one of Phillip Kappel's familiar ships is partly compensated by two other contributions. Proceeding onward, the cream becomes even richer by the presence of such names as Martin Lewis, Reginald Marsh, F. Luis Mora, Jerome Myers, Robert Nisbet and Louis Orr. Other artists deserving mention are Louis Rosenberg, Ernest

bright gold, and, judging from the imperial eagle, undoubtedly made to special order for Imperial use. The exhibition is completed by a great quantity of galoons and embroideries, as well as a series of small samples and repeats of fabrics of the same period.

Roth, John Sloan, Albert Sterner, Cadwallader Washburn, Levon West and C. Jac Young.—J. S.

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"FEMME COUCHEE"

By RENOIR

Included in the Manet-Renoir show at the Pennsylvania Museum in Philadelphia, through the courtesy of the Durand-Ruel Galleries.

EXHIBITIONS IN NEW YORK

(Continued from Page 8)

PHILADELPHIA SOCIETY OF ETCHERS, GORDON GRANT, VICKEN VON POST TOTTEN

Grand Central Galleries

With the exhibition of prints at the National Arts Club and another of the American Print Makers at the Downtown Gallery, that of the Philadelphia Society tends to become mere repetition of the preceding. Let that which we proclaimed previously hold over for the present, except that this exhibit is even more representative of the best we have in modern etching. John Taylor Arms, William Auerbach-Levy, Frank Benson, John Costigan, Alexander Couard, "Pop" Hart, Eugene Higgins, Philip Kappel, Martin Lewis, Robert Nisbet, Albert Sterner, Cadwallader Washburn and Levon West constitute a series of names which any society may be proud to feature.

In the field of color, a model ship constructed by Gordon Grant prepared the setting and atmosphere for a showing of his Gloucester oils. They are alive, vivid things, all obviously Gordon Grant in that they make consistent use of the same formula. Here in the medium of oil are the identical subjects adopted by Clifford Beal for his catalog of water-colors at the Kraushaar Galleries.

Vicken Von Post Totten completes the group at the Vanderbilt branch. She has four studies for mural paintings or stained glass windows, "The Vision of

God" as described by St. John and "The Angel of the Last Day" as he appeared to St. John in the Book of Revelation, "The Wisdom of Heaven" according to Swedenborg's teaching and "The Gateway to Heaven." They are devotional and inspirational in character, the colors more than the figures bringing about this quality. In addition to the religious pictures, allegories on "Glory of Love" and "Peace" show an interpretation by one who is essentially a dreamer and an idealist. Portraits, including a charming one of Mrs. Totten's son, carry us to illustrations from Swedish fairy tales, which she also devised from her fruitful imagination. They make delightful little pages, accompanying such topics as "Princess From the Moon" and "Snow Flakes and the Moon." An artist of great delicacy and feeling, this is the first exhibition of paintings of one who is best known for her work in sculpture.

BOSSERON CHAMBERS

John Levy Galleries

An exhibition of religious paintings by C. Bosseron Chambers is on view at the John Levy Galleries until the end of this month. These are naturally especially acceptable at the Christmas season, and are instrumental in adding to the funds of the House of the Good Shepherd.

Mr. Chambers has long enjoyed wide popularity for his work in this field,

and needs therefore little introduction. He has chosen as subjects various incidents in the lives of our Lord and the Madonna, while several paintings of angels widen the scope of the show.

What perhaps is most striking in Mr. Chambers' treatment of his subjects is the human qualities with which he endows them, distinguishing it from the traditional Italian and Flemish rendering. This undoubtedly accounts for much of the appeal which the canvases exert. A mother may easily see in the Madonna a woman not far removed from herself and equally in the Christ child an infant like unto her own. This feeling of nearness to the Lord and the Madonna is the artist's essential contribution in the current exhibition.

LUIS MORA

Grand Central Galleries

At the Fifth Avenue branch of these galleries, F. Luis Mora is holding a presentation of his recent work in oil. Being very pretty, attractive paintings, they are just the sort of art one would hope to find on the luxurious walls of the Grand Central. "May—1913," a portrait of his wife done in a Whistlerian style, gives evidence of the very lovely woman who appears again in "May and Luis Mora—1953." This is a stunt picture depicting the artist with his paints and his wife with her knitting as they will appear twenty years hence. Portraits of Mrs. W. Phillips Cotton, Jr., and Mr. Francis T. Boyd exemplify his elegant, suave

manner of portraiture. We preferred a little sketch of Master Arthur Sulzberger. In "Academy Jury—1907," it seems that Mr. Mora, despite his membership, is poking rich fun at some of his colleagues. We may be wrong! "Picnic of the Hill" appears to be the best of the landscapes, a field for which he seems better equipped than that of religious topics.—J. S.

FRANK VINING SMITH

Schwartz Galleries

After an absence of several years, Frank Vining Smith returns to the Schwartz Galleries with a fine group of his popular clipper ship subjects, all displaying his specialized knowledge in this field. Mr. Smith is a member of the Blue Water Cruising Club and usually goes to the sea, itself, for study. This intimate appreciation of the moods of ships and the sea motivates all his work and gives each subject distinct individuality.

In the present exhibition, his favorite clippers appear in many guises. Sometimes they ride in stately pride over the purple waters; sometimes they wage a valiant fight against the turmoil of the stormy Atlantic, and sometimes the very sails seem drooping and tired after the pitiless assault of the elements. Sea and sky are also studied in a great variety of atmospheric effects, ranging from the dramatic glows of sunrise and sunset to the veiled mysteries of fog and evening afterglow.

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AMERICAN BOOK ILLUSTRATION

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From two hundred and sixty books submitted by publishers and printers, seventeen were chosen by a jury with Thomas Craven as foreman. Mr. Craven explains that "the decision was based upon the true meaning of illustration, on whether or not the pictures entered into, and illuminated or supplemented the text." The result was a majority of the books in the final selection were either juvenile texts or books illustrated by photography.

Drawing conclusions from the ultimate vote, it seems that either the basis for judgment was errant or that there are no brilliant books being published. The latter seems incorrect in view of the many books the reviewer has read that are not included on the list. "Mexico" with photographs by Anton Bruehl is, however, completely compatible with illustrative ideals. It was with great delight that we reencountered his careful insight of peasant life after his exhibition at the Delphic Studios. "Stories," written and illustrated by Nura, is a very charming book with the precise amount of color and imagination we generally associate with childhood, while the sketches of Alajalov accompanying George Gershwin's "Song Book" are entirely in agreement with the barbaric and primitive quality of his music. As for Boardman Robinson's illustrations to "The Brothers Karamazov," they are scarcely vibrant with Russian color and are uninspired by the magic of the text.

JOHN PIKE

Etcetera Galleries

John Pike's drawings made us want to page Darwin, for there is no doubt that the serious scientist would have chuckled delightedly over this exhibition. If a monkey in the alternate humors of wistfulness and exuberance does not resemble your next door neighbor, then we are willing to abandon the theory of evolution. We've often noted elegant old gentlemen dragging their ponderous bodies along Park Avenue like well groomed walrus. And of course all of us have seen human pigs and shy old maids who bespeak the deer and giraffe-like "rubber necks." As for pussy-cats, any of those green-eyed creatures who discuss Mrs. So and So's divorce over the Culbertson System could change boots with a feline. And to take up the columnist's style one might query:



"VIRGIN AND CHILD WITH SAINTS"

By THE MASTER OF THE ST. MAGDALENE LEGEND

Included in the exhibition of Flemish and Italian primitives at the Knoedler Galleries.

"Whose henpecked husband is bedecked as a shrinking spaniel and what Mrs. Woofenpoof would not throw up her hands in horror when compared with a dachshund?"

It's doubtless very humiliating to anyone who believes in transcendentalism or any sublimation of the human spirit. Needless to say, we blushed at some epic moments at the fitting of the shoe.

SALON OF AMERICAN HUMORISTS

480 Park Avenue

The complete political history of America is written in our native humor. The collection of four hundred cartoons and caricatures from pre-Revolutionary days to the present muddle of Cuba Insurrection, Ghandi and even inflation, does not deal with social ridicule except from 1925 on, this being an almost inexhaustible field. To quote the catalog, "This is the first exhibition to show the development of the American

cartoon as an art form and to emphasize the designer rather than the engraver or lithographer."

Our show starts with some election agitation in 1764. From there the Revolution looms on the horizon with the popular feeling over the Stamp Act, with Paul Revere and Benjamin Franklin as the chief disturbers. Then we have the era of William Charles punctuated by the War of 1812, and illustrated by casual cartoons brazen in color, design and humor. With the introduction of lithography in 1825 came a new impetus to illustration, and next the Civil War with its slave issue was a great target for furious pros and cons. And of course after that we see veritable wars about woman suffrage, civil rights, to be followed by World War and frequent attacks upon the evils of Tammany. There are a few great names, some notable anonymous designs, and of necessity, some mediocre productions.

Comic strips and social satire drawing of the present moment is reflected in the work of Tony Sarg, Walt Disney, Sogolow, Percy Crosby, Ripley and

many others. The historian, the humorist, the artist and any other individual will not fail to find interest in this comprehensive display assembled by the College Art Association. The exhibition is for the benefit of needy artists.

THE DANCE IN MODERN ART

Reinhardt Galleries

A comprehensive exhibition of work of contemporary artists, illustrating the dance, has been assembled by the College Art Association. It is interesting to see how some of our very best moderns have seized upon this associated art for material. The smooth graces of Gifford Beal's "Adagio," the pink and white precocity of Jon Corbine's "Baby Dancers," the Siamese patterns of Harry Gottlieb, Bertram Hartman's "Ballet Girl," corn dancers, street dancers, dance-hall proximities, burlesque exercising of thighs, boleros and temple dances exemplify the many variations of the most primitive art of all. Martha Graham, Angna Enters, Tamiris, Mary

Wigman, Pavlova and Isadora Duncan figure in many a canvas.

We liked especially the "Show Girl" of John Carroll, done in his very electric dramatic style. The puppet-like features of Milton Avery and a convenient simplified portrait by Edward Biberstein lend accent and variety to this exhibit. Two simple, expressive line drawings of Miss Duncan in full action indicate the enormous power of de Segonzac with pen. Prints by Picasso, Matisse and Toulouse-Lautrec are a feature of the show, while examples by Reginald Marsh, "Pop" Hart and Kuniyoshi complete the representation. A few pieces of sculpture, which so beautifully express the spirit of the dance, supplement the preceding numbers.—J. S.

DRAWINGS PAST AND PRESENT

New School for Social Research

A fine collection of drawings from the Quattrocento period up to the present awaits the lover of drawing. Lacking in sufficient classic examples, a great quantity of contemporary ones offset this absence. The eye is at once directed to the "Head of a Man" by Ghirlandajo. Here is all the warmth and expressiveness with which he invariably drew portraits of old men reminding one of his famous painting in the Louvre. Pure delight in line distinguishes the fine profile contours while only faint shading about the mouth and eyes gives humorous expression to the face. The School of Raphael leads us away from the Italian to a select French group. Two examples by Clouet, especially "Marguerite of Navarre," illustrate a noble, aristocratic form of drawing, complete, precise and tranquil. Ingres and Poussin are followed by George Romney. "Studies for Lady Hamilton," more interesting in their historical appearance than for individual significance.

The modern school claims as its adherents Davies, Egas, de Crecft, Goldwaite, Morris Kantor, Maurice Stern and Kuniyoshi. The leading spirits include a few eloquent lines of Picasso and a profile of Modigliani. "Supplication" by Forain is adroitly constructed with long parallel lines formed by dress and arms of the suppliant illustrating perpetual motion towards a goal and heavy dark shading on the figure of the man. One of Segonzac's fiery pen and ink sketches and simple line drawing of Alexandre Brook, entitled "Repose," introduce us to the two pet children of this school. Thomas Benton's belligerent wiry figures prove his powerful draughtsmanship which is only over-shadowed by some pacifist inventions of Orozco.

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COMING AUCTIONS

AMERICAN-ANDERSON GALLERIES

BOOKS, LETTERS, MANUSCRIPTS, ETC.

Exhibition, December 28
Sale, January 4, 5

Considered the most important sale since the great Lothian collection dispersed in January, 1932, is a catalog of rare books, historical and literary autograph letters and manuscripts, fine colored plate books and original drawings, to go under the hammer on January 4 at the American-Anderson Galleries, following exhibition since December 28. Of utmost importance is Francis Scott Key's autograph manuscript of *The Star Spangled Banner*, with a unique copy of the earliest printed broadside, representing the first complete manuscript draft and the first printing. Transcribed by the author from rough notes, this manuscript, known as the Key-Nicholson-Shipp-Walters manuscript, comes from the collection of the late Henry Walters of Baltimore and will be sold in order of the Safe Deposit and Trust Company of Baltimore.

One of the groups of fine items with which the catalog is replete is an extremely fine series of Thomas Jefferson autograph letters and manuscripts, to be sold by order of his great-granddaughter, Miss Olivia Taylor. Of special interest are the manuscript of Jefferson's first outline of his religious beliefs, the first outline of *The Life and Morals of Jesus of Nazareth*, the original manuscript of Jefferson's real estate properties in Virginia, and Jefferson's original plan with autograph specifications for the serpentine wall at the University of Virginia. The letters cover a number of topics of paramount importance in the history of the United States.

An impressive collection of historical autographs includes three Washington letters to Timothy Pickens, all dated 1796 and dealing with the significant aspects of foreign policy of the day; three letters and two documents signed by Benjamin Franklin, one of which deals with American money and business practice; a Lincoln letter written in the first year of his political career as well as the signed document which was his first draft for troops from New Hampshire. Other items of note are two letters from Lafayette to Thomas Jefferson Randolph; Theodore Roosevelt's original autograph and typewritten manuscripts of *The Pigskin Library*; a splendid series of letters by General North, aide to Baron Steuben, presenting a political history of the United States from 1783-1820, with comments on the manners and customs of western New York; Commodore Perry's autograph manuscript of the first demonstration of modern gunfire in America; and letters of manuscripts signed by John Breckinridge, James Buchanan, Robert Fulton, Warren G. Harding, William H. Harrison, Andrew Jackson, William McKinley, James Monroe, Paul Revere, Gen. Phillip Schuyler, Martin Van Buren, Benjamin West and others.

Of special interest is the collection of Wilsoniana, comprising more than twenty-five hundred items, to be sold as a collection. This is undoubtedly the most complete available assemblage of Wilson's writings and of books relating to him. Exceptionally fine copies of the second, third and fourth folios of Shakespeare are also included. The second folio, London, 1632, is a perfect copy with genuine leaves throughout. The third, London, 1664, is a fine copy, one of the few now extant in a contemporary binding and exceeded in rarity only by the first folio. The fourth folio, London, 1685, formerly belonged to Viscount Bateman, whose arms are displayed on the binding and whose signature is inscribed on the title-page. Among the remaining American items are an unusual collection of Christian Science books and autographs and manuscripts of Mrs. Mary Baker Eddy, and an extraordinary letter to James H. Causton from Edgar Allan Poe, dated 1836.

The English literary material includes a letter from Shelley to his publisher regarding the suppression of *Laon and Cythna* and the recall of copies already issued; two other Shelley letters; Burns' autograph manuscript of *The First Heron Election*; an apparently unpublished autograph manuscript by Thomas Gray, entitled *Gweddi'r Hwsman* (The Husbandman's Prayer); a document signed by Henry Fielding, together with a portion of the autograph manuscript of *A Treatise on Criminal Law*; an autograph manuscript of portions of Carlyle's *The Life and Letters of Oliver Cromwell*.

Among the rare and interesting autographs and documents of early English interest are a document signed by Sir Walter Raleigh; a letter signed by Sir John Postolff (Falstaff); a document signed by Sir Francis Drake and Sir John Hawkins; a sealed document on vellum, signed by Sir Thomas More as Chancellor of England; and an autograph letter by Francis Bacon to his brother, Sir Nicholas Bacon.

Ackermann's *History of the University of Oxford*, London, 1813-5, and *A History of the University of Cambridge*, London, 1814-6, extremely rare in the original parts, uncut and unopened, as issued, also appear in this catalog. Also of special interest are the original pen and ink and watercolor drawings, which include twenty-one of the latter medium by Thomas Rowlandson; a group of pencil and watercolor drawings and two oils by George Cruikshank; two watercolor drawings of fox hunting incidents by Henry Alken; and a series of six watercolor drawings of coaching scenes by W. H. Wheelwright.

First editions, presentation copies and letters of Charles Dickens; rare firsts of George Bernard Shaw, including a copy of *Mrs. Warren's Profession* containing ten autograph letters from the author and a presentation inscription from his collaborator; a practically complete set of Galsworthy first editions of which some are inscribed by the author; Kipling association items and letters; a first edition of Barrie's first play, first American edition of Goldsmith's *History of Goody Two Shoes*, first editions of Burney's *Evelina*, Bronte's *Jane Eyre*, Elizabeth Barrett Browning's *Poems*, James Whitcomb Riley's first book, and Dreiser's *Sister Carrie* are all notable items in the sale.

Other items of importance are a fine XVth century *Book of Hours* with fifteen full page miniatures; a splendid specimen in perfect state of preservation of a rare XVIIIth century English *Horn Book*; a lock of Napoleon's hair and a lock of Washington's, with documents attesting their authenticity. Fine press books include the Kelmscott Chaucer, the Dove's Bible, and examples of the Bodini Press, Baskerville Press and others.

RAINS AUCTION ROOMS BERNSTEIN ANTIQUES TICE LIBRARY

Exhibition, December 17
Sale, December 19, 20

The Rains Auction Rooms place on exhibition tomorrow the David A. Bernstein collection of early American and English antiques, to be sold at public auction next Tuesday and Wednesday afternoons, December 19 and 20. It comprises a group of desirable XVIIIth century English and American furniture; an outstanding collection of Lowestoft china, including a number of pieces marked with the early New York State coat of arms; distinctive early glass; historical blue Staffordshire and other English china and many items pertaining to Washington, Franklin and Lafayette and contemporary with their day.

Noteworthy among the china is the group of Lowestoft. There are several large dinner services, unusually rare, which include a sixty-six piece set with the blue and gold star border, much sought after by lovers of that type of china. The pieces marked with the coat of arms of New York State are, of course, exceptionally scarce, and the number of pieces which Mr. Bernstein managed to gather is little short of amazing. Outstanding, too, is a circular plate with a center medallion floral urn, unique in that it has concealed portraits of Louis XVI, Marie Antoinette and their children, worked into the decoration so that they are not discernible except when pointed out. The other china on view includes a considerable number of blue Staffordshire historical plates, comprising early United States views, some of the famous Dr. Syntax series and other decorations depicting the progress of

(Continued on page 16)

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PAIR OF VERY FINE GILDED SILVER WINE COOLERS

By PAUL STORR, 1805

This handsome set, made by the celebrated English silversmith after designs by Flaxman are included in the sale of the collection of the late Mrs. Rockefeller McCormick of Chicago which will be held at the American-Anderson Galleries from January 2-6.

Rains To Auction Bernstein Antiques On December 19, 20

(Continued from page 15)

American development. Among the miscellaneous antique china are outstanding examples of the potters' works of Leeds, Sunderland, Chelsea, Liverpool, Whieldon and Wedgwood. Of unusual importance is the "Century Vase" of Greenpoint porcelain made for the Centennial Exposition of 1876 in Philadelphia. The vase is illustrated and described in *The Ceramic Art* by J. J. Young, published in 1878.

The furniture, both American and English, shows a variety of pieces of Chippendale, Hepplewhite and Sheraton origin and influence. It includes bureaus, arm and side chairs, dining table, lowboys, secretary-bookcases, mirrors, card tables and many useful small pieces, principally in mahogany. There are, too, a number of early New England pieces of maple, hickory and pine. Of particular note among the American furniture is a Philadelphia lowboy in walnut with the overhung top which is unique in having the original brasses; a mahogany Martha Washington chair of graceful proportions; a tambour secretary of Sheraton influence with curly maple inlay; a mahogany and decorated corner cupboard of Chippendale influence made about 1780; a Queen Anne mahogany wing armchair of the middle XVIIIth century and a number of pieces showing the workmanship or influence of Duncan Phyfe. A mahogany four-poster bed of Hepplewhite influence with elaborate draped urn and wheat-ear carving came originally from the noted Dr. Crim collection of Baltimore. The XVIIIth century English furniture includes two large Chippendale breakfast bookcases; a Sheraton roll top desk; a Sheraton firescreen with original needlework picture; a Chippendale serpentine front card table and several charming occasional pieces.

A number of Battersea enamel small boxes with their quaint inscriptions; a small group of Georgian silver and Sheffield plate, several Liverpool jugs with transfer decoration, early prints, engravings, old paintings and numer-

ous historical and decorative colonial items round out the collection.

Of particular interest historically is an XVIIIth century mirror trumeau with a painting above, showing the departure of Lafayette for America.

The Rains Auction Rooms will exhibit simultaneously with the Bernstein collection, the extensive library of Clara Tice, who is also an etcher and illustrator. It is to be dispersed at auction on Wednesday evening, December 20, with some additions. The collection comprises finely illustrated books including those with illustrations by Miss Tice; many rare first editions and a number of sumptuously bound sets. Outstanding among the first editions are a choice set of James Fenimore Cooper's *Leather Stocking Tales*, all firsts; important items of Lord Byron, including the desirable *Don Juan*; the rare first issues of *Ben Hur*; Harriet Beecher Stowe's *Uncle Tom's Cabin*; *Ethan Frome*, *Jurgen*, *Galsworthy's Man of Property*, with an A. L. S. inserted.

The sets include works of many notable authors and particularly worthy of mention are the works of Ainsworth; an edition of Paul de Kock printed on Japan vellum; the Carra edition of George Moore; the large paper edition of the works of John Fiske and an extremely choice set of the first editions of Bulwer Lytton with a number of autograph letters inserted.

An interesting item is a XIVth century illuminated manuscript, *Horae Beatae Mariae Virginis*.

RECENT AUCTION PRICES

SCHIFF PAINTINGS AND FURNISHINGS

American-Anderson Galleries—The sale of paintings and furnishings from the residence of the late Mrs. Jacob H. Schiff of New York, held on December 7, 8 and 9, realized a grand total of \$98,039. We list below the principal prices obtained in the dispersal:

14—"Lacriol"—Jean Jacques Henner—French: 1829-1905; Knoedler & Co.	\$1,100
20—"Portrait of a Little Girl in Blue"—Jeanne Philiberte Ledoux—French: 1767-1840; Knoedler & Co.	1,100
22—"A Children's Party"—Francis Wheatley, R. A.—British: 1747-1801; Braus Galleries, Inc.	1,350
37—"La Ferme"—Jean Baptiste Camille Corot—French: 1796-1875; Paul Rosenberg	2,000

38—"The First Grandchild"—Franz Von Defregger—German: b. 1835; Henry Schultheis Galleries	1,100
59—"Resting in the Field"—Jules Breton—French: 1827-1902; L. J. Marion, agt.	1,050
63—"Lady Hamilton as Miranda"—George Romney—British: 1734-1802; Charles H. Oestreich	1,950
65—"Passing Shadows"—Alexander H. Wyant, N. A.—American: 1836-1892; Braus Galleries, Inc.	1,100
67—"Coubrou: Prairies Avec Des Saules et Des Peupliers"—Corot—French: 1796-1875; N. L. Nathanson	2,900
73—"Magdalene"—Jean Jacques Henner—French: 1829-1905; N. L. Nathanson	3,300
74—"Twilight in Florida"—George Inness—American: 1825-1894; John Barco	2,200
75—"Brisels Restored to Achilles"—Peter Paul Rubens—Flemish: 1577-1640; Scott & Fowles Co.	2,600
76—"The Mandolin Player"—Sir Anthony Van Dyck—Flemish: 1599-1641; A. N. Bade, agt.	3,400
79—"The Rear Guard"—Adolf Schreyer—German: 1828-1899; John Barco	3,500
80—"The Shepherdess"—William Adolphe Bouguereau—French: 1825-1905; Paul Rosenberg	1,100
82—"Mary, Countess of Southampton"—Sir Peter Lely—Flemish: 1618-1680; L. J. Marion, agt.	1,600
85—"Die Klosterkueche"—Edvard Gruetzner—German: b. 1846; Henry Schultheis Galleries	1,100
587—Brussels Renaissance tapestry cantonniere—late XVIIth century; Dalva Bros.	575
589—Brussels tapestry—"Telemachus and Calypso" circa 1690—W. W. Seaman, agt.	1,025
590—Brussels tapestry—"Telemachus and Calypso"—circa 1690; W. W. Seaman, agt.	1,025
591—Important Lille tapestry—Guillaume Werniers, dated 1737—"The Parable of the Vineyard"; H. H. Grinnell	1,000
600—Pair Brussels verdure tapestry panels—circa 1700; Orsenigo Co., Inc.	500

TANNAHILL, CARSTAIRS, ET AL. BOOKS

American-Anderson Galleries—The sale of first editions, autographs and manuscripts from the collection of Robert H. Tannahill of Detroit and selections from the library of Carroll Carstairs of New York, together with other properties, held on December 6 and 7, realized a grand total of \$18,413. The highest price, \$475, was paid by Dr. A. S. W. Rosenbach for Herman Melville's *Omoo*, the dedication copy to Melville's uncle with a presentation inscription by the author. Thoms & Eron, Inc., were the successful bidders for a first edition, first issue of Walt Whitman's *Leaves of Grass*, which they purchased for \$450.

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Calendar of Exhibitions in New York

Academy of Allied Arts, 349 West 86th Street—Paintings by Eugene Dunkel, Klous, David Burliuk, through December.

Armann Galleries, 50 East 57th Street—Modern sporting paintings by George Wright, to December 31.

American Academy of Arts and Letters, Broadway at 155th Street—Paintings and drawings by George de Forest Brush, May 1.

American Folk Art Gallery, 112 West 15th Street—Early American painting and craftwork.

American Indian Art Gallery, 850 Lexington Avenue—Work of American Indian artists; Christmas exhibition.

American Woman's Association, 355 West 14th Street—Show of oils and sculpture by members.

American Group, Barbizon-Plaza Hotel, Sixth Avenue at 58th St.—Christmas show of water colors, etchings, drawings, photographs and gouaches, to December 15.

American Place, 509 Madison Avenue—New watercolors, oils and etchings by Karin, December 20-February 1.

Art Gallery, 460 Park Avenue—Paintings, art for the garden and furniture.

Art Galleries, 42 West 57th Street—Christmas exhibition of small pictures, crafts and sculpture by members of the A.W. P. & S., to December 30.

Artists Gallery, Towers Hotel, Brooklyn—Christmas exhibition of paintings, drawings, etchings, to December 31.

Artists House, 148 East 53rd Street—Sculptures by Wheeler Williams and garden accessories.

Bella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Becker, 529 Madison Avenue—Paintings by American artists; Le Corbusier paintings, watercolors, drawings.

Bent Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Berklyn Museum, Eastern Parkway—Exhibition of 100 prints by European and American artists to January 12; modern illuminated mss. by Arthur Szyk; collection of household objects made by members of the Southern Highland Handicraft Guild, to January 1; exhibition of ancient beads and related objects, through January.

Brammer Gallery, 55 East 57th Street—Sculpture by Brancusi, to January 13.

Burke Galleries, 116 East 57th Street—Paintings "suitable for decoration."

De Art Galleries, 624 Madison Avenue—Paintings of American and foreign schools.

Ernie Hall Art Gallery, 154 W. 57th St.—Oils, pastels and watercolors by forty members of the "Artists of Carnegie Hall, Inc." through December.

Edith M. Chait, 600 Madison Avenue—Chinese art collection of Edwin D. Krenn.

Contemporary Arts, 41 West 54th Street—Watercolors and drawings by Contemporary Arts Group and Fifty Guest Artists, to January 4.

Evans & Lowndes Galleries, 11 East 57th Street—Paintings by Eugene W. Small, through December 23.

Emmette, Inc., 25 East 78th Street—Special exhibition of stained glass, to December 23.

Etchings Gallery, 415 Madison Avenue—Sporting prints by A. J. Munnings.

Evans Gallery, 118 West 13th Street—Seventh Annual exhibition of American printmakers, to January 1.

F. Drey, 680 Fifth Avenue—Paintings by old masters.

Grand-Rue Galleries, 12 East 57th Street—Paintings by Edna L. Bernstein, to December 24.

Grish Galleries, 86 East 57th Street—Paintings by old masters. Mrs. Ehrlich—A new collection of antique English furniture and accessories.

Grish St. Gallery, 61 West 6th Street—Christmas group show, to December 24.

Grish, 71 East 57th Street—Animal caricatures by John Pike.

Grish Galleries, 63 East 57th Street—Watercolors by Yovan Radenkovich, to December 20; paintings by Valenti Angelo, to December 31.

Grish Gallery, 27 West 57th Street—Works by Charles Hovey Pepper, to December 28.

Grish & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, painted rooms.

Grish, 144 West 15th Street—Work in various media by Rosella Hartman and Lowell Johnson.

Grish of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Grish, 4 East 53rd Street—Work by leading illustrators.

Grish Galleries, 750 Fifth Avenue—Paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Philadelphia Society of Etchers, to December 30; exhibition by Clara Tice; small paintings by Gordon Grant; paintings by Vicken Von Post Trotten, to December 23.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings by F. Luis Mora, to December 23.

Grant Studios, 714 Remsen Street, Brooklyn—Etchings by American artists.

Marie Harriman Gallery, 61 East 57th Street—Paintings by Americans, December 18-30; caricatures by Peter Arno.

Harlow, McDonald Co., 667 Fifth Avenue—Exhibition of etchings and drawings by Marguerite Kirmse; watercolors by R. Ward Binks, paintings, drawings and prints by A. B. Frost, to December 25.

Jacob Hirsch, Antiquities and Numismatics, Inc., 20 West 54th Street—Fine works of art, Egyptian, Greek, Roman, Medieval and Renaissance.

Kelekian, 593 Madison Avenue—Persian and Indian miniatures, the private collection of Dikran Kelekian.

Kennedy Galleries, 795 Fifth Avenue—Water color drawings and etchings by Grant Reynard.

Keppel Galleries, 18 East 57th Street—Etchings and drypoints by D. Y. Cameron.

Knoedler Galleries, 14 East 57th Street—Exhibition of Flemish and Italian primitives, to December 24; recent portraits by Jo Davidson, December 16-24; mezzotint, stipple and line engravings shown at the opening exhibition of the new Springfield Museum, together with old English sporting prints selected and exhibited by the Museum of Fine Arts, Boston, Cincinnati Art Museum and the Cleveland Museum of Art, to Jan. 6.

Kraushaar Galleries, 680 Fifth Avenue—Watercolors by Gifford Beal, to December 30.

John Levy Galleries, 1 East 57th Street—Recent religious paintings by C. Bosseron Chambers, to January 1.

Julien Levy Gallery, 602 Madison Avenue—Watercolors by Perkins Harnly, through December; posters by Toulouse-Lautrec, objects by Joseph Cornell, "montages" by Harry Brown, to January 3.

Lillienfeld Galleries, Inc., 21 East 57th Street—Paintings by old and modern masters.

Little Gallery, 18 East 57th Street—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 15-19 East 57th Street—Flower subjects and landscapes by Janet Scudder, the New York Scene in watercolor by Hamilton A. Wolf, etchings suitable for Christmas gifts, to December 25.

Pierre Matissse Gallery, Fuller Bldg., 51 East 57th Street—Recent gouaches by Jean Lurcat, to December 23.

McMillen, Inc., 148 East 55th Street—XVIIIth century drawings and water colors from a private Paris collection, to December 31.

Metropolitan Galleries, 726 Fifth Avenue—Works of Rare Old Masters.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Loan exhibition of Islamic miniature painting and book illumination, to January 7; Three Hundred Years of Landscape Prints; display of XIXth century lace shawls; recent accessions in the Egyptian department.

Midtown Galleries, 559 Fifth Avenue—Watercolors by Ethel Katz and Christmas group shown by members, to December 30.

Mitch Galleries, 108 West 57th Street—Water colors by Emil Holzhauser, through December.

Montross Gallery, 785 Fifth Avenue—Work by Silvermine artists, until December 30.

Morton Galleries, 130 West 57th Street—Small paintings by Ellnor Gibson, through January 6.

Museum of the City of New York, Fifth Avenue at 104th Street—Claude Bragdon stage and costume designs for Walter Hampden productions, to December 11; centenary exhibition of Edwin Booth memorabilia from the collection of The Players, to January 15.

Museum of French Art, 22 East 60th St.—Watercolors of Historic French and Italian interiors done by Paris students of the N. Y. School of Fine & Applied Arts, to December 19.

Museum of Modern Art, 11 West 53rd Street—Art from sixteen American cities, to January 1; photographs of XIXth century American houses by Walker Evans, to December 20.

National Arts Club, 15 Gramercy Park—18th Annual Exhibition of the American Etchers, Inc.

Newark Museum, N. J.—Arms and Armor from the Age of Chivalry to the XIXth century. The Jaehne loan collection of Netsuke. Modern American paintings and sculpture. Fifty watercolors by modern American artists, through December 17. Sculpture (in court). Closed Mondays and holidays.

New School for Social Research, 45 West 12th Street—"Drawings Past and Present," to December 21; watercolors by Georges Schreier, to December 26.

New York Ceramic Studios, 114 East 39th Street—Ceramics by Maud M. Mason, Waylande Gregory, H. Robert Backer, Elizabeth Vanderhoof, Ruth Richardson and William Sornli.

New York Historical Society, 4 W. 77th Street—Exhibition of views of old New York in various media by a group of forty artists.

New York Public Library, Central Bldg.—Illuminated manuscripts from the Morgan collection, through February; exhibition of illuminated mss. in the Spencer collection; recent additions to the print collection (closed Sundays); drawings by George Luks, to December 31; prints by "Pop" Hart, to Jan. 15.

Newhouse Galleries, 578 Madison Avenue—Paintings by old masters.

Frank Partridge, Inc., 8 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedoit Gallery, 485 Madison Avenue—Paintings and watercolors by Jane Berlandina, to January 15.

Portrait Painters Gallery, 642 Fifth Avenue—Portraits by American artists.

Rabinovitch Gallery, 142 West 57th Street—25 photographs of "Dances and Nudes," to December 30.

Raymond & Raymond, 40 East 40th Street—Work of the Contemporary Print Group, "An American Scene"; Christmas show, through December 30.

John Reed Club, 480 Sixth Avenue—Exhibition "Hunger, Fascism, War," to January 8.

Rehn Galleries, 683 Fifth Avenue—Watercolors by George Biddle.

Reinhardt Galleries, 730 Fifth Avenue—Paintings by old and modern masters; sculpture, "Dance of Modern Art," to December 23.

Rosenbach Co., 15 East 51st Street—Antique furniture and silver, tapestries, etchings, porcelains and art objects; exhibition of textiles from Imperial Russia.

Salon of American Humorists, 480 Park Avenue—Benefit exhibition of four hundred cartoons.

Schulthels Galleries, 148 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Marine paintings by Frank Vining Smith, to December 30.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Exhibition of important old French gold and silver plate, for the benefit of the French Hospital, organized by Jacques Helft of "Les Filles de Leon Helft."

Jacques Seligmann Galleries, 3 East 51st Street—Fine paintings by old and modern artists, rare tapestries and works of art.

E. & A. Silberman Gallery, 22-24 East 57th Street—Paintings by old masters.

W. & J. Sloane, 575 Fifth Avenue—Four modern rooms designed by Lucien Rollin; five renaissance modern rooms by W. & J. Sloane.

Marie Sterner, 9 East 57th Street—Paintings and watercolors by Baskerville, to December 23; an international group exhibition.

University Settlement, Eldridge and Livingston Streets—Metropolitan Museum's traveling exhibition of Far Eastern art, to December 17.

Upstairs Gallery, 28 East 56th Street—Christmas group show of lithographs, engravings, oils and watercolors.

Valentine Gallery of Modern Art, 69 East 57th Street—Paintings by Jean Lurcat.

Vernay Galleries, 19 East 54th Street—XVIIIth century English furniture, porcelain, silver and panelled rooms; Christmas exhibition of decorative and useful English period objects, specially imported for their suitability as Christmas presents.

Wanamaker Gallery, au Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street—Antiques and objets d'art.

Julius Weitsner, 122 East 57th Street—German and Italian primitives.

Wells, 38 East 57th Street—Chinese and Indian art.

Weyhe Gallery, 794 Lexington Avenue—Prints for the holidays, to Dec. 23.

Whitney Museum, 10 West Eighth Street—First Biennial Exhibition of Contemporary American sculpture, watercolors and prints, to January 11.

Wildenstein Galleries, 19 East 64th Street—Maurice Boutet de Monvel's Mural panel and drawings from the life of Jeanne d'Arc, to December 30.

Yamanaka Galleries, 680 Fifth Avenue—Chinese and Japanese art in all phases. Howard Young Galleries, 677 Fifth Avenue—Special exhibition of Dutch and English masters of the XVIIth and XVIIIth centuries.

Zhorowski Gallery, 460 Park Avenue—Paintings by modern French artists.

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BRAQUE, CEZANNE, DERRAIN, RAUL DUFY, LURCAT,
MATISSE, MODIGLIANI, PICASSO, RENOIR,
DOUANIER ROUSSEAU

AROUND THE GALLERIES

By Jane Schwartz

'Twas two weeks before Christmas and all through the city, every larger gallery blossoms forth with a new exhibit. Not only the standard galleries whose shows we review weekly, but also the less conspicuous, who never previously even dreamed of an exhibit, rival each other for critical attention. Apologies are duly given to uncovered shows in behalf of a pair of legs which literally quaked at the idea of carrying the owner around an interminable itinerary.

We started, fresh and sturdy, along the path of Monday's openings. Sliding about on ice-covered snow, we happened into Marie Stern's to witness a group of paintings by Charles Baskerville, Jr. Decorations for prominent people in New York have in the past engaged his busy hours. The present is being devoted to the oils and watercolors we see here. The latter and most recent medium shows him with his best foot forward. Intense feeling for masses of dark and light colors, attractively patterned, prove him an artist of particular decorative ability. This characteristic becomes paramount in four lacquer screens. Color here becomes subordinated to design, especially in "Return from the Tiger Hunt" where a lantern light gives accent to the procession of dark figures.

We also see a group of watercolors at the Fifteen Gallery by Charles Hovey Pepper, a gifted member. The majority are nature scenes of lyrical, if not vigorous, treatment, with the exception of the "Moon Path" which succeeds in achieving only a magazine picturesqueness. A portrait of Carl Gordon Cutler in oil has exceeding dignity and largeness of conception. "Old George" and "Jim the Cook," which was reproduced in our last issue, demonstrate again the sincere approach of Mr. Pepper to his work. A general exhibition of the work of familiar members completes the showing at this gallery.

And still another group of watercolors awaits the enthusiast at the Midtown Galleries. Although not the work of an outstanding artist, the still lifes of Ethel Katz have more direct appeal than the landscapes. A broad, free handling of her brush insures a loose, facile technique. "Regal Lilies" and "Studio Interior" figure in an assorted group of twenty. A group showing, in conjunction with the work of Miss Katz, includes Isabel Bishop, Edward Laning, Oronzio Maldarelli, Paul Mommer, Edith Nagler, Saul and Miron Sokole.

If one is still undiscouraged, he should not overlook in his travels the watercolors of Yovan Radenkovitch on view at the Ferargil Galleries. He is a Yugo-Slav whose racial characteristics haunt many of his powerful paintings. A rather brooding quality permeates his work, which promises a reserve message, something not wholly evident upon initial inspection. By the aid of unlimited variation in his color, one is made to feel rather than see the inner significance with which the nature themes are endowed.

At the same gallery, paintings by Valenti Angelo are conspicuous. He explains himself in *Fugitive Notes on My Life* when he says, "I do not believe in any ism or school in the arts, but believe in the inner urge of the artist." He has truly abided by this statement, since his work is the out-

growth not of any modern influence but of his own personal experience. He is a symbolic, but meaningful artist. His is not a realistic form of art, but a form whereby the symbol stands solitary after everything external has been removed. His favorite emblem is a stylized horse, by which an approaching storm, sunrise, nocturnal mysteries and moonlight are interpreted. Engrossed with factory life, Angelo frequently uses the working man as a subject. "Machine Men" expresses in an almost Egyptian form of repetition the monotony and sameness into which modern industry has plunged man.

Continuing in the line of oil, we have two more artists, and the work of the first should not be neglected. Janet Scudder holds cheerful sovereignty over the Macbeth Galleries. Hers is a delightful, rich, fresh personality. Her paintings fairly teem with an exuberant, youthful quality. The canvases sparkle with color, an artistic problem to which she seems peculiarly sensitive, especially in the splendid use of varying greens. We enjoyed the landscapes, above all, "My Garden in Paris" and "Gertrude Stein's Country House in Belley," more than the portraits which, however, show a brutal but at least revealing picture of the sitter.

The second painter mentioned above is Eugene W. Small, whose exhibit supplements the Christmas show at Cronyn and Lowndes. A smooth, open and casual artist, his brush moves easily across the canvas. He has probably all the elements of good craftsmanship, including careful use of color, but obvious arrangements of his material and uninteresting compositions place him in the category of lusterless conservatism. "Snow" will undoubtedly contradict this statement, with its novel use of a landscape completely blanketed in snow except for two paths, intercepting a few trees and scattered homesteads. "Dolly's Reception" has a rather winning touch of personality flavored with an unquenchable nostalgia for the nursery.

We close the week's array of exhibits with visits to Julien Levy's and Montross which will be reviewed at a later date. With just enough time for a cursory glance into Harlow, McDonald & Co., A. B. Frost made us linger a bit longer. Paintings, drawings in wash and pen and ink and prints, covering shooting and other subjects attractive to the sportsman, await the reviewer. A pupil of Thomas Eakins, Mr. Frost borrowed from

him, technically speaking. "Frost was a great character illustrator, a supreme pictorial humorist, and beyond any man of his time, the artist of the everyday American who seeks his sport with a gun," says Henry Wysham Lanier. Ducks, geese, shorebirds, snipe, quail, ruffed grouse, pheasant, woodcock, prairie chicken, turkey and big game are exciting material to devotees of open shooting. A group of landscapes are "easy, free, beautiful renderings by a man who had intense pleasure in the details of dry weeds, in the shape and curve of the countryside, in the sweep of saltmarsh, in the character of trees, in the shifting seasonal colors and forms."

And so to bed!

CHRISTMAS SHOWS

The benevolent aunt or the dutiful husband who is artistically-minded has little, if any problem, to solve this Christmas. For every taste, there is an accompanying picture and the most inviting inducement lies in the statement that for every purse there are considerable bargains. Amounts ranging from five to one hundred dollars, with some exceptions, will secure the creations of many well-known artists, which will lend abundant cheer to the holiest stocking.

We stopped, first of all, at the Barbizon-Plaza where the works of such artists as Louis Ribak, Stuart Edie, Warren Wheelock, Francis Criss, Hobson Pittman, Jacob Getler, Anatol Shulkin, Frederick Knight and Chuzo Tamotzu adorn the mezzanine walls. There, oils, watercolors, gouaches, drawings and prints of this American group provide ample pleasure for the interested.

Around the corner in the Carnegie Hall building, frequenters of the concert hall may well utilize the intermissions for excursions into the gallery. Mr. Robert Bentley has assembled some fine examples of pictorial art, among which "Major E. Alexander Powell" of Wilford S. Conrow, which was executed on the battle field, "The Storm" of B. Jackson Humphreys, a portrait of "Ruth" by J. Campbell Phillips and one of his son by Hovshep Pushman, appear as the arresting items in the work of this cooperative organization of artists-tenants.

Progressing eastward, we see the Argent Galleries presenting a Christmas selling show of woman painters and sculptors. One has a choice of one hundred and forty-five paintings, among which are examples of the work of Hilde B. Kayn and Nell Witters, who were reviewed in a recent issue. For other information, the "Study in Yellow and Green" of Elinor F. Hopkins received the National Association medal, with second honors to Eloise How-

ard for "Reuben, No. 2," and to Charlotte Kudlich Lermont for "Pewter Plate."

On Fifth Avenue, the Midtown Galleries presents artists becoming familiar by repeated showing. "Lynching" by Edith Nagler is commendable for its terrific drama and has significance as a topic of current interest. "Bathers" by Irving Lehman has decided merit. Oils by Ilvor Bolotowsky, Sokole, Paul Mommer, Isabel Bishop and Saul and sculpture by Maldarelli lend weight to a varied exhibit.

Of quite a different character is the show at Raymond and Raymond. Prints by Phenor, Bry, Bernard Sanders, Adolph Dehn, George Biddle and Aline Fruhauf in usual examples invade one room. Reproductions of famous works such as Fra Angelico's "Annunciation," Giotto's "St. Francis Feeding the Birds" and more modern decorative facsimiles of familiar Renoirs, Van Goghs, Laurencins and Cezannes are ready fans to flame the Christmas spirit.

Up on Lexington Avenue is a new gallery of American Indian Art which features modern rugs, pottery, painting, baskets, blankets, Indian dolls and handsome jewelry. Miss White, the president, is very proud of the Zuni Pueblos children, whose collection of drawings presented here furthers the glorious traditions of the red man.

The Weyhe Gallery joins the field of competition with part of its main stock. There, if so inclined, one can purchase Rembrandts, Goyas, Hogarths, Manets, Hadens, Whistlers, Corots and Toulouse-Lautrecs in late impressions, as well as the work of Kent, Cook, Ganso and Kuniyoshi.

A noteworthy feature of G. R. D. Studio is that the entire proceeds of a sale

go to the artist. Oils, watercolors, drawings, prints and small sculpture represent fifty young artists. Handsome Christmas cards in oil or print form will provide ideas for the spinster and in Kalamazoo. One must call attention at this point to Kimon Nicolaides, Howard J. Ahrens, Monty Lewis, Sakai Susuki and Virginia Snedeker.

Across the street, A. C. A. has installed a display of the work of a hundred artists. Other Christmas shows are to be seen at the Craftsman's Gallery of the Master Institute of Roerich Museum, at the Eighth Street Gallery, Cronyn and Lowndes and Contemporary Arts.

GIFFORD BEAL

Kraushaar Galleries

Gifford Beal does well to work in Gloucester. From this salty town came his "Northeast" which won the Carnegie prize, and he has since produced there a number of prize winning works in oil. With the exception of four gracious ladies in a little fashion show of their own, his present exhibition is composed of watercolors which depict Gloucester or its environs. He has covered every inch of this historic place with a deep sympathy for the drama of the lives of its fishing inhabitants. The artist has not only sensed but has been able to transmit the indefinable force which imbue the sea and the lives affected by this one element. The dock landings, the Italian quarters, overshadowed by triumphant schooners, the more modern small-town square and the veteran sailors engaged in mending nets, all reflect the bright spirit of the locality.

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